

# PALMER METHOD HANDWRITING

*Teacher's Manual*

## FOUR BOOK SERIES

- 1 WRITING LESSONS FOR  
PRIMARY GRADES
- 2 PALMER HANDWRITING  
FOR GRADES 3 AND 4
- 3 PALMER HANDWRITING  
FOR GRADES 5 AND 6
- 4 PALMER METHOD OF  
BUSINESS WRITING

THE A. N. PALMER COMPANY  
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PORTLAND, OREGON  
SAN FRANCISCO, CALIF.



# PALMER METHOD HANDWRITING

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## TEACHER'S MANUAL

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CONTAINING VALUABLE INFORMATION ON  
EVERY PHASE OF HANDWRITING INSTRUCTION

Compiled and Edited by Palmer  
Method Handwriting Experts in col-  
laboration with Penmanship Teachers  
and Supervisors, following the princi-  
ples established by A. N. Palmer

List and postpaid price: Fifty cents

*File under Palmer  
A.N.*

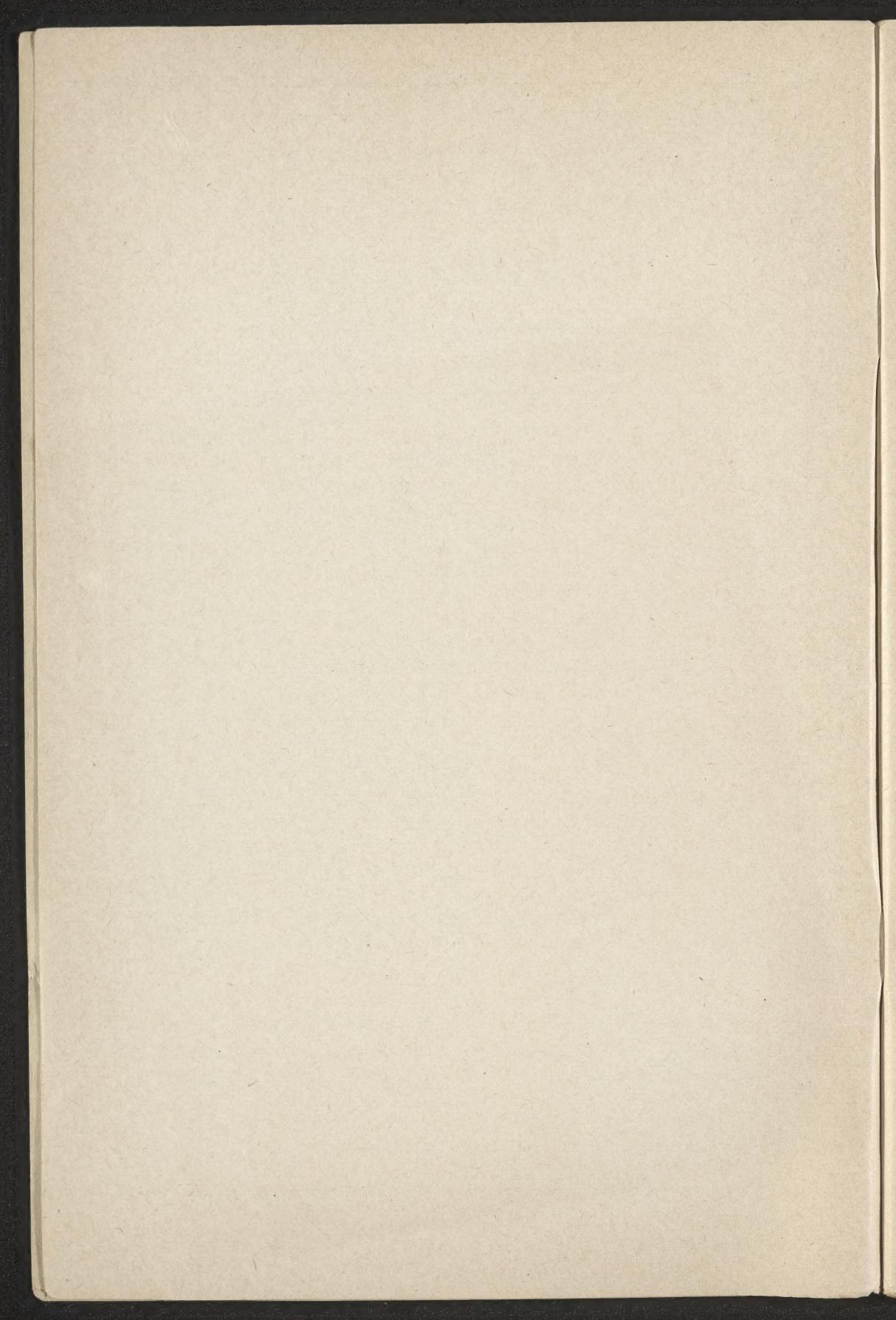
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## FOREWORD

A TEACHER'S knowledge of her subject matter is only one of the determinants of her success in the classroom. She must not only know—she must accomplish, and the extent of her accomplishment will be determined by the interest she puts into her work, and the interest which she arouses in her pupils.

It is the purpose of this Manual not only to provide the teacher with a workable plan for the presentation of the subject matter of handwriting, but also to supply needed material for adding interest, and a fund of information on the materials of instruction, the procedure in special cases and the motivation of handwriting instruction through awards, projects and devices.

Many well-prepared teachers are constantly meeting new situations which cannot always be met without recourse to a book such as this, which aims at a complete restatement of all the problems in handwriting instruction. In those cases too where a principal or other school official is charged with the responsibility of supervision of handwriting, it should prove a useful reference book on aims and methods, and on standards of accomplishment.

It is of course not meant to supplant, but rather to supplement the printed instructions to be found in Palmer Method handwriting texts, which, addressed to pupil and teacher, tell how to proceed with each drill so as to secure the intended result. The Manual, addressed to the teacher alone, permits a broader treatment of the entire subject, with particular reference to the aims of instruction and the diagnosis of results.

The conservation of her own and her pupils' energy should be constantly in the mind of the teacher, and where certain procedures are found to be wasteful of energy an effort should be made to supplant them with others less fatiguing. It is hoped that this Manual will in some measure be helpful in establishing the most direct and easy plan for every problem of the handwriting class.

## FUNDAMENTAL PRINCIPLES

Evidence of increasingly successful activity on the part of pupils constitutes the real test of the teacher's instructional process. That success may be made highly probable for all students in a class, real problems should be presented; necessary reviews and drills should be provided; difficulties should be cleared up during the writing period; pupils should be trained in checking their work, and their differing capacities should be determined and provision made for them.

A teacher cannot teach writing without knowing and applying the principles of writing. Utilize the simplest principles to immature pupils. The inexperienced teacher frequently makes the work too difficult at the beginning and assigns work to the pupils which they cannot understand.

A good teacher is one who plans her work carefully. In her plan she knows how to arrange the class to the best advantage—how to group her pupils. Those who are quick to see and understand can be given supplementary work while she gives further explanation to those who require it. Consequently, the whole class is kept busy and interested. A thoughtful purpose may be seen throughout her work. Pupils become interested in new matter because they can readily interpret it. This creates self-reliance and self-confidence.

The teacher without a plan has no goal.

The well-trained teacher directs her pupils past the discouraging stage and plans her work for the future. She has a definite objective. Her explanations are so simple that the pupils can readily grasp them; study and practice become attractive and interesting. The teacher commends the studious pupils for work well done, thus gaining their confidence and willingness to continue their practice until they reach a high degree of skill.

## IMPORTANT STAGES TO BE MASTERED IN THE PROCESS OF LEARNING TO WRITE AND TEACH PALMER METHOD HANDWRITING

### Correct Position

Body, head, arms, feet, wrist, paper.

### Muscular Relaxation

The practice of physical exercises to overcome muscular rigidity.

### Penholding

The size and shape of the hand determine the natural way each pupil should learn to hold a penholder.

### Movement Plan

The basic principle is freedom of movement, developed through a few easily executed movement exercises, which, at the maximum, should be practiced for only two minutes daily. They may be characterized as "setting-up" exercises.

## Application of Muscular Movement

Teach pupils how to apply muscular movement in writing easy words. Help them to realize that the handwriting lesson is given primarily to teach them to write correctly at all times.

## PALMER METHOD TEXTBOOKS

The A. N. Palmer Company publishes the following handwriting texts:

**WRITING LESSONS FOR PRIMARY GRADES**  
(Blue Book)

**PALMER METHOD HANDWRITING, GRADES III AND IV**  
(Brown Book)

**PALMER METHOD HANDWRITING, GRADES V AND VI**  
(Green Book)

**THE PALMER METHOD OF BUSINESS WRITING**  
(Red Book)

**THE ADVANCED EDITION OF THE PALMER METHOD OF  
BUSINESS WRITING**  
(Gray Book)

This Advanced Edition of The Palmer Method of Business Writing contains printed instructions for study and exercises for practice. Sufficient drill is given on letter forms. Business forms, checks and the various forms of endorsement, business letters, etc., provide practical material, which will give pupils a knowledge of business methods.

In suburban, interurban or rural districts, where there are few pupils in a grade but all grades are represented, the suggestion is offered that two handwriting texts be used: Writing Lessons for Primary Grades in the 1st, 2nd and 3rd grades; and Palmer Method Handwriting, Grades V and VI, in the 4th, 5th, 6th, 7th and 8th grades. Or that The Palmer Method of Business Writing be used in grades 4 to 8 inclusive.

## MATERIALS

### Grade 1

TEXT—Writing Lessons for Primary Grades.  
(Blue Book)

PAPER—When pencil is used—Manila, 6x9;  $\frac{3}{8}$ -inch ruling, ruled the narrow way, or Palmer Canary No. 2 pad.

PENCIL—Palmer Primary.

PENS—When ink is used—Palmer Nos. 1, 4, 5 or 7.

PAPER—Palmer Primary White.

INK—Black or blue-black writing fluid.

PEN HOLDER—Palmer No. 2.

**Grade 2**

TEXT—Writing Lessons for Primary Grades.  
(Blue Book)

PAPER—When pencil is used—Manila, 6x9;  $\frac{3}{8}$ -inch ruling, ruled the narrow way, or Palmer Canary No. 2 pad.

PENCIL—Palmer Primary.

PENS—When ink is used—Palmer Nos. 1, 4, 5 or 7.

PAPER—Palmer Primary White, or Palmer No. 8-50, or No. 4400 tablet size 6x9,  $\frac{3}{8}$ -inch ruling.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2.

**Grade 3**

TEXT—Palmer Method Handwriting, Grades III and IV.  
(Brown Book)

PAPER— $\frac{3}{8}$ -inch ruling, such as Palmer Chicago or School Special, size  $7 \times 8\frac{1}{2}$ , or Palmer No. 4300 or No. 6-50 tablet.

PENS—Palmer Nos. 1, 4, 5, 6 or 7.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Grade 4**

TEXT—Palmer Method Handwriting, Grades III and IV.  
(Brown Book)

PAPER— $\frac{3}{8}$ -inch ruling, such as Palmer Chicago or School Special, size  $7 \times 8\frac{1}{2}$ , or Palmer No. 4300 or No. 6-50 tablet.

PENS—Palmer Nos. 1, 4, 5, 6 or 7.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Grade 5**

TEXT—Palmer Method Handwriting, Grades V and VI.  
(Green Book)

PAPER—Size  $8 \times 10\frac{1}{2}$  inches, with a  $\frac{3}{8}$ -inch ruling, such as Palmer Regular, School, No. 4000, No. 4100, or Palmer No. 1-40, No. 1-30, or No. 7 tablet.

PENS—Palmer Nos. 1, 4, 5, 6, 7 or 8.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Grade 6**

TEXT—Palmer Method Handwriting, Grades V and VI.  
(Green Book)

PAPER—Size  $8 \times 10\frac{1}{2}$  inches, with a  $\frac{3}{8}$ -inch ruling, such as Palmer Regular, School, No. 4000, No. 4100, or Palmer No. 1-40, No. 1-30, or No. 7 tablet.

PENS—Palmer Nos. 1, 4, 5, 6, 7 or 8.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Grade 7**

TEXT—The Palmer Method of Business Writing.  
(Red Book)

PAPER—Size 8x10½ inches, with a ⅜-inch ruling, such as Palmer Regular, School, No. 4000, No. 4100, or Palmer Ortho-Optic No. 5000. Tablets may be used if preferred, such as Palmer No. 1-40, No. 1-30, No. 7 or No. 5200.

PENS—Palmer No. 9.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Grade 8**

TEXT—The Palmer Method of Business Writing.  
(Red Book)

PAPER—Size 8x10½ inches, with a ⅜-inch ruling, such as Palmer Regular, School, No. 4000, No. 4100, or Palmer Ortho-Optic No. 5000. Tablets may be used if preferred, such as Palmer No. 1-40, No. 1-30, No. 7 or No. 5200.

PENS—Palmer No. 9.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**Junior High Schools and Commercial Classes**

TEXT—The Advanced Edition of The Palmer Method of Business Writing  
(Gray Book)

PAPER—Size 8x10½, ⅜-inch ruling, such as Palmer Regular, School.

PENS—Palmer No. 9.

INK—Black or blue-black writing fluid.

PENHOLDER—Palmer No. 2 or Ritehold.

**MATERIAL FOR TEACHERS**

Teachers taking the Normal Course should provide themselves with the following material:

TEXT—The Palmer Method of Business Writing.

PAPER—Palmer Regular, 8x10½ inches, with ⅜-inch ruling.

PENS—Palmer No. 9.

INK—Black or blue-black writing fluid.

OVERSEER

PENHOLDER—Palmer No. 2 or Ritehold.

Special Outfits for teachers containing the above material, ink excepted, are offered at a reduced price.

## FIRST SPECIMENS

An excellent plan is to have pupils, at the beginning of each term, prepare specimens of their writing so that they may be filed for future reference.

The comparison of the first specimens with those taken at later dates should establish a definite record of progress. These specimens may be used for exhibit purposes whenever desired. Regular improvement being apparent, parents, teachers and pupils are keenly interested and encouraged.

A record should be made of the speed at which pupils write. The following procedure is suggested: After paper has been passed and pupils have taken writing postures, explain thoroughly to the pupils what they should write, and that the rate is to be recorded. The signal to begin to write should then be given. As individual pupils complete the test, their hands should be raised and the time in minutes and seconds consumed in writing should be announced by the teacher. Pupils should then enter their time record on the specimen sheets. Any copy may, of course, be used for this purpose. Some prefer to use the test from the American Handwriting Scale by Dr. West. Handwriting of pupils can then be definitely scored according to rate and quality, and if the same copy be used later, it is comparatively easy to determine on a percentage basis the improvement the pupils have made.

## OUTLINES

The outlines to be found in this Manual are suggested ones. No definite outline can be prepared that will meet the requirements for all teachers and pupils under varying conditions. But, with this presentation of ideas, teachers can systematically prepare outlines that will comprise the prescribed course for the grade.

Failure on the part of the teacher to prepare or to follow an outline permits her frequently to present exercises that require little or no teaching. Such exercises may supply a rhythmic appeal.

The objective of the handwriting period is to form correct handwriting habits, which will enable pupils to write rapidly and well anywhere and at any time.

The movement drills in the pupils' texts are only to establish correct posture and to develop movement and speed. The exercises are progressively arranged—words and sentences being frequently interspersed. Most of the period should be used in teaching pupils the principle of motivation. During the transitional or discouraging stage, letter formation may become very erratic. Devote a little time to general as well as particular cases until muscular control becomes a habit.

During the handwriting period, review the spelling lesson words of the preceding day. A selection of the most difficult letters, words, and combinations could be quickly made, and special drill given to them.

**Grade One****TEACHER'S AIM**

First impressions are generally lasting. Having this thought in mind, the aim of teachers in first grades should be to instruct and direct their pupils thoroughly in posture and movement. As these pupils advance through the grades, no teacher should find it necessary to break up incorrect handwriting habits or to establish others different from those acquired in primary grades.

Correct handwriting habits and a uniform method should enable pupils, as they pass from grade to grade, within a reasonable length of time, to acquire a legible, rapid, easily executed style of handwriting.

The teacher should have two specific objectives: The one refers to blackboard work. At the blackboard, pupils can be taught correct letter formation and rhythm, and whatever written work is required of them. The extent to which the blackboard is used depends on the degree of perfection desired of pupils. After the alphabet has been taught, and the use of various letters in combining words and sentences, blackboard work may be almost entirely discontinued, and special attention directed to the establishment of correct handwriting habits through seat work.

Seat work handwriting in primary grades constitutes the second objective. Under this heading, we place the fundamental principles that pupils should have a correct understanding of the position to assume, the movement to use, and the rhythm at which they should write. Drills and exercises should be used for the purposes of establishing correct handwriting habits. They should also be taught to "carry over" muscular movement in writing easy words.

Excessive speed is inevitably the cause of poor handwriting in primary grades. These pupils are beginners, and the finished product should not be expected from them.

**OUTLINE AND SUGGESTED COURSE OF STUDY****GRADE I****WRITING LESSONS FOR PRIMARY GRADES**  
(Blue Book)**First Month****FIRST WEEK**

**BLACKBOARD**—General instructions for blackboard work, as given on pages 57 to 63.

**SEAT WORK**—General instructions as to position of arms, feet, paper and pencil.

**SECOND WEEK**

**BLACKBOARD**—Top of page 9.

**SEAT WORK**—Movement and rhythm.  
Musical alphabet.

**THIRD WEEK**

BLACKBOARD—Pages 12, 13 and 14.

SEAT WORK—Pages 9 and 10.

Capitals A, B—Numerals 1 and 3.

**FOURTH WEEK**

BLACKBOARD—Pages 15 and 16.

SEAT WORK—Pages 12, 13 and 14.

Capitals C, D—Numerals 2 and 4.

**Second Month****FIFTH WEEK**

BLACKBOARD—Page 17.

SEAT WORK—Pages 15 and 16.

Capitals E, F, G—Numerals 5 and 6.

**SIXTH WEEK**

BLACKBOARD—Pages 18 and 19.

SEAT WORK—Pages 17, 18 and 19.

Capital H—Numerals 7, 8, 9, 0.

**SEVENTH WEEK**

BLACKBOARD—Pages 20 and 21. Review numerals.

SEAT WORK—Pages 20 and 21.

Capitals I, J.

**EIGHTH WEEK**

BLACKBOARD—Page 22—General review of first two months' work.

SEAT WORK—Page 22—General review of first two months' work.

**Third Month****NINTH WEEK**

BLACKBOARD—Pages 23 and 24.

SEAT WORK—Pages 23 and 24.

**TENTH WEEK**

BLACKBOARD—Page 25. Review pages 12, 13 and 14.

SEAT WORK—Spelling Lesson (suggest list).

Capitals K, L.

**ELEVENTH WEEK**

BLACKBOARD—Pages 26 and 27.

SEAT WORK—Pages 26 and 27.

Capitals M, N, O.

## TWELFTH WEEK

BLACKBOARD—Pages 28, 29, 30 and 31. Review A, O.

SEAT WORK—Pages, 28, 29, 30 and 31.

Musical Alphabet—do not copy, teach the tune, then the letters.

*The Alphabet*

The musical notation consists of four staves, each in treble clef and 2/4 time. The notes are quarter notes. The lyrics are written below the notes:

- Staff 1: a b c d e f g
- Staff 2: h i j k l m n o p
- Staff 3: q r s t u v
- Staff 4: w x y z

## Fourth Month

## THIRTEENTH WEEK

BLACKBOARD—Page 32.

SEAT WORK—Page 32.

Capitals P, Q, R.

## FOURTEENTH WEEK

BLACKBOARD—Page 33. Page 27 for review.

SEAT WORK—Page 33. Page 27 for review.

Capitals S, T.

## FIFTEENTH WEEK

BLACKBOARD—Pages 34 and 35.

SEAT WORK—Teach word Christmas. Attention should be drawn to "h," as it is new. Write Santa Claus.

Capitals U, V.

**SIXTEENTH WEEK**

BLACKBOARD—Pages 37 and 38.

SEAT WORK—Spelling Lesson—Over stroke as: moo, new, noon.  
Under stroke as: won, sun, blue.

Capitals W, X.

**Fifth Month****SEVENTEENTH WEEK**

BLACKBOARD—Pages 39 and 40.

SEAT WORK—Pages 39 and 40.  
Capitals Y, Z.

**EIGHTEENTH WEEK**

BLACKBOARD—Page 41. Review first 5 capitals.

SEAT WORK—Page 41. Sentence work.

**NINETEENTH WEEK**

BLACKBOARD—Page 42. Review capitals F, G, H, I, J.

SEAT WORK—Page 42. Name of month (January).

**TWENTIETH WEEK**

BLACKBOARD—Page 43. Review capitals K, L, M, N, O.

SEAT WORK—Page 43. Review.

**Sixth Month****TWENTY-FIRST WEEK**

BLACKBOARD—Page 44. Review capitals P, Q, R, S, T.

SEAT WORK—Page 44. Words—February, Lincoln.

**TWENTY-SECOND WEEK**

BLACKBOARD—Page 45. Review capitals U, V, W, X, Y, Z.

SEAT WORK—Page 45.

**TWENTY-THIRD WEEK**

BLACKBOARD—Page 46.

SEAT WORK—Page 46. Word—George Washington.

**TWENTY-FOURTH WEEK**

BLACKBOARD—Page 47.

SEAT WORK—Page 47. Story of George Washington.

**Seventh Month****TWENTY-FIFTH WEEK**

BLACKBOARD—Page 48.

SEAT WORK—Page 48. Animals' names common to locality.

**TWENTY-SIXTH WEEK**

BLACKBOARD—Review. Contest on numerals.

SEAT WORK—Word: March. Poem about March.

**TWENTY-SEVENTH WEEK**

SEAT WORK—Capitals B, S. Words—Birds, Blue sky, Spring, Sun.

**TWENTY-EIGHTH WEEK**

SEAT WORK—Capitals C, E, R. Words—Chicken, eggs, Easter, Rabbit.

**Eighth Month****TWENTY-NINTH WEEK**

SEAT WORK—b, h, j, k, m, r, s. Spelling lesson.

baseball	marbles
hoops	rope
jacks	roller skates
	kites

**THIRTIETH WEEK**

SEAT WORK—Capitals F, G. Flowers, Garden.

Flowers peculiar to the locality.

**THIRTY-FIRST WEEK**

SEAT WORK—Capital V. Words—Vegetables that grow in the garden.

**THIRTY-SECOND WEEK**

General review of most difficult letters, both capital and small.

SEAT WORK—Copy list of classmates' names.

If eight-months' year, prepare Silver Star examination.

**FIND YOUR NAME**

What is your name?

John	Ida	Stella
Seth	Elmer	Bessie
Peter	Alice	David
Harry	Ruth	Mary
James	Olive	Frank

## TEACHER'S AIM

### Grade Two

As correct posture and automatic muscular movement have not become permanently established in the first grade, the aim of the second grade teacher should be to help pupils to understand more thoroughly the nature and importance of these elemental principles.

The teacher should have her pupils review the matter in the first grade handwriting course, stressing posture and movement. Special attention should be given to the "carry over" feature in writing words and sentences as outlined for the grade.

The alphabet (capitals and small letters) in general, and figures should be studied and practiced. Pupils' conception of form, capability of determining the correct movement to be used and its application should show an improvement at the completion of the second year.

## OUTLINE AND SUGGESTED COURSE OF STUDY

### GRADE II WRITING LESSONS FOR PRIMARY GRADES (Blue Book)

#### First Month

FIRST WEEK—Review position and movement. Also pages 9 and 10.

SECOND WEEK—Pages 12, 13 and 14.

THIRD WEEK—Pages 15 and 16.

FOURTH WEEK—Pages 17, 18 and 19. Spelling lesson.

#### Second Month

FIFTH WEEK—Pages 20, 21 and 22. Story of Columbus.

SIXTH WEEK—Pages 23, 24, 25, 26 and 27.

SEVENTH WEEK—Pages 28, 29, 30 and 31.

EIGHTH WEEK—Pages 32, 33, 34 and 35.

#### Third Month

NINTH WEEK—Pages 36, 37 and 38. Write—Autumn poem.

TENTH WEEK—Pages 39, 40, 41 and 42. Football story.

ELEVENTH WEEK—Pages 43, 44 and 45. Thanksgiving story.

TWELFTH WEEK—Pages 46, 47 and 48. Spelling lesson.

#### Fourth Month

THIRTEENTH WEEK—Pages 49 and 50.

FOURTEENTH WEEK—Review of Silver Star drills for test.

FIFTEENTH WEEK—Pages 51 and 52. List of Christmas words.

SIXTEENTH WEEK—Pages 53 and 54.

**Fifth Month**

SEVENTEENTH WEEK—Pages 55 and 56. Words and sentences descriptive of Winter sports.

EIGHTEENTH WEEK—Pages 57 and 58. List of words containing proper names, as: classmates, city, state, etc.

NINETEENTH WEEK—Pages 59 and 60. Write a letter to a friend.

TWENTIETH WEEK—Pages 61 and 62. Story about Health.

**Sixth Month**

TWENTY-FIRST WEEK—Review pages 51 to 63.

TWENTY-SECOND WEEK—Pages 63 and 64. History stories.

TWENTY-THIRD WEEK—Pages 65 and 66. Names of months.

TWENTY-FOURTH WEEK—Pages 67 and 68. Story of our first President.

**Seventh Month**

TWENTY-FIFTH WEEK—Pages 69 and 70. Spelling lesson.

TWENTY-SIXTH WEEK—Page 71. Days of the week.

TWENTY-SEVENTH WEEK—Page 72. Copy a March poem.

TWENTY-EIGHTH WEEK—Review pages 63 to 72. Easter story.

**Eighth Month**

TWENTY-NINTH WEEK—Review first 13 small letters. Word drill.

THIRTIETH WEEK—Review last 13 small letters. Word drill.

THIRTY-FIRST WEEK—Numeral contest. Specimens for exhibit.

THIRTY-SECOND WEEK—Prepare test for Gold Star Buttons or Bronze Emblems.

**TEACHER'S AIM****Grade Three**

Many pupils pass into the third grade having correct handwriting habits well established. The teacher should continue to guide their efforts during the practice and actual writing. Their ability to determine the movement to be used, the manner in which letters, combinations, words and sentences are written should show considerably more skill at the completion of the year.

Teachers have a special and difficult problem when they receive pupils at the beginning of the third year who know little or nothing about correct posture, movement, or letter forms, or who have acquired incorrect handwriting habits.

The teacher should class the above mentioned pupils as beginners in handwriting, and work thoroughly on the fundamentals. Correct posture, movement, penholding, rhythm and application of movement to form are classed as fundamentals.

When such pupils are given special attention and encouragement, correct handwriting posture and good letter formation can be acquired at the end of the first semester of the third year.

**TEACHER'S AIM****Grade Four**

The suggestion is made to fourth grade teachers that their pupils spend a few days, at the beginning of each semester, reviewing the course of the preceding term, to determine what improvement has been made in rate and quality during the session.

If this comparison indicates that pupils have acquired correct handwriting habits and an understanding of the process, they should be directed in motivation, that all writing activities may be benefited by the handwriting lesson. Frequent reviews of exercises will establish these habits more firmly.

As new combinations and difficult words are presented, special instructions will be required from the teacher. Remedial measures should be adopted whenever the teacher decides that they are necessary for the betterment of her pupils' handwriting.

Some pupils may enter the grade who have had little or no previous training in correct posture and movement. They should be classed and instructed as beginners. At this time the advanced sections of the grade may also review elemental drills and exercises. The observation thus afforded the beginning section should create the desire to study and practice, and the comparison of their exercises with those of the advanced group will emphasize the advantage to be gained by practicing under correct conditions and trained teachers. The process will then be thoroughly understood and all should be required to apply muscular movement to all written assignments. Particular suggestions and instructions should be given whenever and wherever required. At the end of the year there will be few, if any pupils, below grade level.

**OUTLINE AND SUGGESTED COURSE OF STUDY****GRADES III AND IV****PALMER METHOD HANDWRITING, GRADES III AND IV**

(Brown Book)

**FIRST WEEK**

A careful diagnosis of the handwriting of pupils as well as the conditions under which they write should be made. Every effort should be put forth to give pupils a proper understanding of the fundamentals that make it possible to produce good handwriting, and that will enable them to improve their own work.

Refer to diagnostic and remedial work and check up on the following: how to sit; position of feet, body, arms, hands and head; position of paper on the desk; penholding; movement; rhythm; preparatory motion, and application of movement, or carry over. Make certain that pupils understand just what you expect of them, not only in the formal handwriting class but in all written work.

**SECOND WEEK**

Exercises 1, 2, 3, 4 and the sentence, "Asia is a continent" (page 56). Friday may be devoted to a general review of all exercises practiced during the week, and for individual corrective work. Exercises 5, 6, 7, 8, 9, 10. Second sentence, page 56.

**THIRD WEEK**

Exercises 10, 11, 12, 13. Page 18.  
Exercises 14, 15, 16, 17 and page 23.

**FOURTH WEEK**

Exercises 18, 19, 20, 21 and 22.

**FIFTH WEEK**

Review such drills as, in your judgment, require it. Give special attention to preparatory movement and position of hand and paper. Exercises 23, 24, 25 and 26.

**SIXTH WEEK**

Exercises 27, 28, 29, 30 and 31. Use words from spelling lessons to help maintain correct habits.

**SEVENTH WEEK**

Exercises 32, 33 and 34.  
Review difficult exercises.

**EIGHTH WEEK**

Exercises 35, 36, 37 and 38.

**NINTH WEEK**

Exercises 40, 41, 42 and 43.

**TENTH WEEK**

Exercises 44 and 45.  
Have pupils make a copy of the alphabet. Check each set of errors.  
Have pupils give special attention to the correction of same.

**ELEVENTH WEEK**

Exercises 47 and 48.  
Select the difficult words and give them special attention.

**TWELFTH WEEK**

Exercises 49, 50, 51 and 52.

**THIRTEENTH WEEK**

Exercises 53, 54 and 55.

**FOURTEENTH WEEK**

Sentences on page 56.  
Review letters and words that require it.

**FIFTEENTH WEEK**

Sentences, pages 57 and 58.  
Make necessary reviews.

**SIXTEENTH WEEK**

Sentences, pages 59 and 60 with appropriate reviews.

**SEVENTEENTH WEEK**

Capital "A" and small "a," exercises 17-23, sentences on page 56; review words in which capital "A" and small "a" occur.

**EIGHTEENTH WEEK**

Capital "B" and small "b." Select words which contain these letters, using spellers, readers or other books. Frequently review movement drills.

**NINETEENTH WEEK**

Capitals "C" and "O," also small "c" and "o." Select words from Manual and other books to give sufficient practice on these letters.

**TWENTIETH WEEK**

Capital "D" and small "d."  
Review.

**TWENTY-FIRST WEEK**

Capitals "E" and "F," small "e" and "f."  
Review.

**TWENTY-SECOND WEEK**

Capitals "G" and "S," small "g" and "s."  
Review.

**TWENTY-THIRD WEEK**

Capitals "H" and "K," small "h" and "k."  
Review.

**TWENTY-FOURTH WEEK**

Capitals "I" and "J," small "i" and "j."  
Review.

**TWENTY-FIFTH WEEK**

Capitals "L" and "T," small "l" and "t."  
Review.

**TWENTY-SIXTH WEEK**

Capitals "M" and "N," small "m" and "n."  
Review.

**TWENTY-SEVENTH WEEK**

Page 23.

**TWENTY-EIGHTH WEEK**

Capitals "P" and "R," small "p" and "r."  
Review.

**TWENTY-NINTH WEEK**

Capitals "U," "V," "Q" and "W," small "u," "v," "q" and "w."  
Review.

**THIRTIETH WEEK**

Capitals "X," "Y" and "Z," small "x," "y," and "z."  
Review.

**THIRTY-FIRST WEEK**

Review, h, k, l, f and b.

**THIRTY-SECOND WEEK**

Practice, gh, so, and other combinations.

**THIRTY-THIRD TO FORTIETH WEEK**

General review.

**TEACHER'S AIM****Grade Five**

Undoubtedly fifth grade teachers will find among their pupils, at the beginning of the semester, some who have never practiced muscular movement handwriting; others having practiced under unfavorable conditions, have acquired incorrect habits. Both should be grouped in a beginners' class.

Against this background is the advanced group—the major section of the class, with correct handwriting habits firmly established, and trained to motivate muscular movement to all written assignments.

Arrange the entire class so that a beginner shall sit with or opposite an advanced pupil. Beginners will profit by these contacts.

Correct posture and movement should be stressed with the beginners. The advanced group should be required to review elemental drills and exercises with them. Next teach the beginning group movement application. Advancement for beginners should be consistent with the quality of work obtained from them.

Where little improvement is noted, pupils should be given individual instruction, which will enable them to advance rapidly.

The aim of the fifth grade teacher should be to instruct and train her pupils so thoroughly in this subject that, at the end of the year, there shall be a decided improvement in letter formation, "carry over" principle and ability to use the writing tools.

**TEACHER'S AIM****Grade Six**

In some schools, the curricula do not include handwriting further than the sixth grade. This omission makes it obligatory for the sixth grade teacher to stress the subject that her pupils shall leave her class with a finished style of handwriting.

This will entail no hardship on many pupils, as their training in the grades below the sixth, established correct writing habits and qualified them to use and carry over muscular movement in all written work.

Should any pupils enter the sixth grade having had no previous training in correct posture, movement, penholding, rhythm, or application of muscular movement to form, the teacher should assign them to a special class for beginners. They should be taught the beginning steps of muscular movement, posture and coordination, and encouraged to use this movement at all times and under all conditions.

Adherence to this procedure should establish a permanent handwriting that will prepare all to meet the requirements for social or business obligations.

## OUTLINE AND SUGGESTED COURSE OF STUDY

### GRADES V AND VI

#### PALMER METHOD HANDWRITING, GRADES V AND VI

(Green Book)

##### **FIRST WEEK**

Review fundamentals and make certain that pupils are qualified to practice under favorable conditions. Use one day each week for general review.

##### **SECOND WEEK**

Drills 1-2-3-4-5.

Page 10.

##### **THIRD WEEK**

Drills 6-7-8-9-10.

##### **FOURTH WEEK**

Drills 11-12-13-14-15.

##### **FIFTH WEEK**

Drills 16-17-18-19.

##### **SIXTH WEEK**

Drills 20-21, with words and sentences in which the letter "E" appears.

##### **SEVENTH WEEK**

Drills 22-23-24-25-26.

Review.

##### **EIGHTH WEEK**

Drills 27-28-29.

General review.

##### **NINTH WEEK**

Drills 30-31.

General review.

**TENTH WEEK**

Drills 32-33.  
General review.

**ELEVENTH WEEK**

Drills 34-35-36.  
General review.

**TWELFTH WEEK**

Pages 37 and 38.

**THIRTEENTH WEEK**

Drills 37-38-39-40-41.  
General review.

**FOURTEENTH WEEK**

Drills 42-43-44-45.  
General review.

**FIFTEENTH WEEK**

Drills 46-47-48.  
General review.

**SIXTEENTH WEEK**

Drills 49-50-51-52.  
General review.

**SEVENTEENTH WEEK**

Drills 53-54.  
General review.

**EIGHTEENTH WEEK**

Drill 55 and page 53, with appropriate review

**NINETEENTH WEEK**

Pages 54 and 55 with appropriate review.

**TWENTIETH WEEK**

Page 56, with appropriate review.

**TWENTY-FIRST WEEK**

Page 57, with appropriate review.

**TWENTY-SECOND WEEK**

Pages 58, 59 and 60.  
Review.

**TWENTY-THIRD WEEK**

For diagnostic work. Writing of names, etc.

**TWENTY-FOURTH WEEK**

Capitals "A," "O," "C," small letters "a," "o," "c."

Review of words and sentences.

**TWENTY-FIFTH WEEK**

Capitals "I," "J," small letters "i," "j." Review of words and sentences.

**TWENTY-SIXTH WEEK**

Combinations "gh," "th," "ch," "ght," "rys," "rt," and other difficult strokes or combinations.

**TWENTY-SEVENTH WEEK**

Capitals "M," "N," small letters "m," "n."

Review.

**TWENTY-EIGHTH WEEK**

Capitals "F," "H," "K," "U," "V,"  
small letters "f," "h," "k," "u," "v."

Review.

**TWENTY-NINTH WEEK**

Capitals "W," "X," "Y," "Z," "Q,"  
small letters "w," "x," "y," "z," "q."

Review.

**THIRTIETH WEEK**

Capitals "B," "E," small letters "b," "e."

Review.

**THIRTY-FIRST WEEK**

Capitals "D," "O," "L,"  
small letters "d," "o," "l."

Review.

**THIRTY-SECOND WEEK**

Capitals "G," "S," "P," "R," "T,"  
small letters "g," "s," "p," "r," "t."

General review.

**THIRTY-THIRD TO FORTIETH WEEK**

General review.

**TEACHER'S AIM****Grade Seven**

To teach muscular movement so skillfully that pupils shall enter the eighth grade qualified to write any assignment automatically, easily, legibly, and with sufficient speed.

Whenever there are pupils received who have little or no knowledge of correct posture, movement and its application, place such pupils in a beginners' class. The illustrations and printed instructions in the grade handwriting text should be studied that they may understand the correct conditions under which they should practice. They should receive special instructions until they are qualified to practice independently.

Proceed rather slowly at first. Secure and maintain attention; encourage observation and visualization. The pupils' objective should be promotion into the advanced group. Class work and instruction then become general.

Comparison of handwriting specimens, taken at specified times during the school year, if progressive improvement be shown, create interest and encouragement.

**TEACHER'S AIM****Grade Eight**

That pupils shall acquire the ability to maintain healthful posture in all written work.

That they write fluently and well, at a fair rate, with muscular movement, letters, combinations, and sentences. All written work must meet certain standards.

That individual help and encouragement be given whenever and wherever needed.

That interest and attention be secured and maintained.

That improvement in form, slant, spacing, and alignment be stressed.

If the teachers' aims in achievement as outlined in the preceding grades have been accomplished, pupils shall pass from this grade with a finished style of handwriting permanently established—a joy to the writer and to the reader.

**OUTLINE AND SUGGESTED COURSE OF STUDY****GRADES VII AND VIII****THE PALMER METHOD OF BUSINESS WRITING**

(Red Book)

Penmanship work in Grades 7 and 8, if handwriting has been properly taught in the lower grades, should be devoted to improving the pupils' conception of letter forms, muscular control, ideas of arrangement, spacing and alignment, so that the writing will be a finished product of commercial value.

Very much material for practical application should be presented and the drills and exercises used for corrective or remedial purposes.

**FIRST WEEK**

General review of all fundamental principles.

**SECOND WEEK**

Review of Drills 1-2-3-4-5-6, with practice on word writing.

**THIRD WEEK**

Drills 7-8-9-10-11-12.

Study of the alphabet.

**FOURTH WEEK**

Drills 13-14-15-16-17-18-19-20.

Word and sentence writing.

**FIFTH WEEK**

Drills 21-22-23-24-25-26-27-28-29.

Review of previous drills.

**SIXTH WEEK**

Drills 30-31-32.

Review of previous drills with word practice, emphasizing words in which "a, d, g, and q" appear.

**SEVENTH WEEK**

Drills 33-34-35-36-37.

Supplementary word and sentence work.

**EIGHTH WEEK**

Drills 38-39-40-41-42-43-44.

Appropriate review of drills that have given trouble.

**NINTH WEEK**

Drills 45-46-47-48-49-50-51-52-53

Special attention should be given to writing words in which loop letters appear.

**TENTH WEEK**

Drills 54-55-56-57-58-59-60. Also, page 52 with drill on words and sentences.

**ELEVENTH WEEK**

Drills 61-62-63-64-65-66-67-68-69.

Review previous drills and exercises.

**TWELFTH WEEK**

Drills 70-71-72-73-74-75-76.

Supplementary words and sentences.

**THIRTEENTH WEEK**

Drills 77 to 84.

Review drills and writing of figures and problems.

**FOURTEENTH WEEK**

Drills 85 to 94, inclusive.

Use additional words.

**FIFTEENTH WEEK**

Drills 95-96-97-98-99-100  
Review lesson on figures.

**SIXTEENTH WEEK**

Drills 101-102-103-104-105-106-107.  
Review—Diagnose—Review.

**SEVENTEENTH WEEK**

Drills 108-109-110-111.  
Review, Diagnose, Remedial Work.

**EIGHTEENTH WEEK**

Drills 112-113-114-115-116.  
Review.

**NINETEENTH WEEK**

Drills 117-118-119-120-121.  
Review loop letters. Diagnose, Remedial Work.

**TWENTIETH WEEK**

Drills 121 to 129.  
Review.

**TWENTY-FIRST WEEK**

Drills 130 to 135.  
Review.

**TWENTY-SECOND WEEK**

Drills 136-137-138-139.  
Review.

**TWENTY-THIRD WEEK**

Drills 140-141-142-143.  
Review.

**TWENTY-FOURTH WEEK**

Drills 144-145-146-147.

**TWENTY-FIFTH WEEK**

Drills 148-149-150-151

**TWENTY-SIXTH WEEK**

Drills 152-153-154-155.  
Review.

**TWENTY-SEVENTH WEEK**

Drills 156-157-158-159.  
Review.

**TWENTY-EIGHTH WEEK**

Drills 160-161-162-163.  
Review.

**TWENTY-NINTH WEEK**

Drills 164-165-166-167.  
Review.

**THIRTIETH WEEK**

Drills 168-169-170-171-172.  
Review.

**THIRTY-FIRST TO FORTIETH WEEK**

General review. Diagnostic and Remedial Work. Preparing exhibits, examinations, etc.

**HABIT FORMATION**

Habit is facility acquired by a constant repetition of acts.

The mastery of a practical style of handwriting requires that one write under proper conditions at all times, and that muscular movement be used in all written work so that correct writing habits may become permanently established.

**HABITS WHICH PRODUCE GOOD WRITING**

Position of body and writing tools.

Muscular Movement.

Speed.

Visualization.

Just as soon as pupils have been taught the fundamental principles of practical handwriting and understand how to carry their pens, the position to assume and the movement to use, they should be taught the application of movement to the writing of words. In order to make it possible for the pupil to carry over the movement and use it in all written work, insist upon the hand being kept in proper position and in motion, under proper conditions, between the writing of words. This movement should be smooth and regular as to rhythm. Pupils should be taught that the hand should be in motion when the pen comes in contact with the paper, and that the motion preceding the contact of the pen to the paper should be in the direction of the first stroke to be made.

When pupils understand the above instructions, without any preliminary drill, open the penmanship lesson by having the pupils write a few words from their previous spelling lesson, keeping in mind the suggestions with reference to movement and direction of movement. Analyze the writing of the pupils; pick out the defects in letter formation; the combination of letters that in your judgment need attention; then turn to such letters in your text. Read the instructions, discuss them with your pupils, then practice the drills, comparing frequently with those in the text. Toward the close of the period, again pronounce and have the pupils write from dictation, the same words as presented at the opening of the lesson. Have them compare the copies and help them to pick out letters for attention the following day.

At times, sentences or paragraphs may be used to open the lesson and should be repeated again for the purpose of comparison toward the close of the lesson. Do not expect any pupil to write a drill expertly before he has had instruction and sufficient practice on it.

Follow the instructions in your text with reference to teaching the elemental principles of posture, movement, muscular relaxation and penholding; then teach the application of movement to form, making it possible for the pupils, through the suggestions given previously, to use muscular movement in all written work. Use the drills and exercises for corrective purposes or to establish correct writing habits.

### DESKS—THEIR SELECTION

To aid pupils in making rapid progress and acquiring correct writing habits with the least effort, conditions should be as favorable as possible. Small pupils should not be placed at large desks; neither should large pupils be forced to occupy small desks. Desks selected for pupils should meet their requirements physiologically. If possible, seats should be adjusted to meet the individual needs so that all may sit in natural, easy positions with feet resting comfortably upon the floor. The desks should be just high enough for pupils to rest their arms in comfortable positions without undue strain.

Study the position illustrations in your text as well as the instructions. They explain the position which should be assumed by pupils at all times.

### POSITION AT DESK

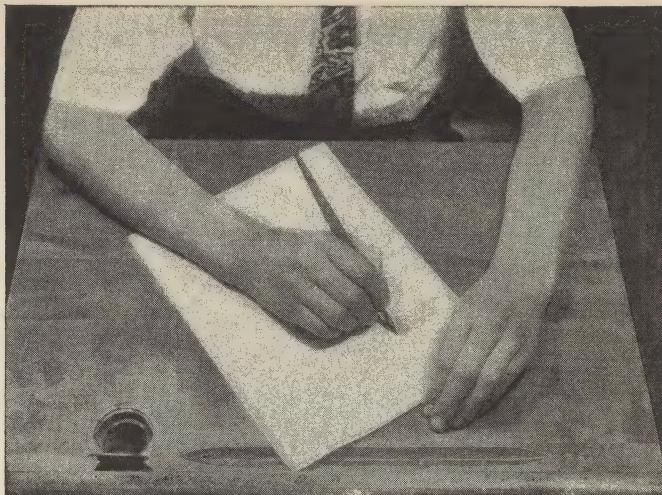
The square front position is preferable and is always recommended when construction of seats and desks permits this posture. However, many school desks are so constructed that a very little turn to the left in the seat is more comfortable than the square front position. Teachers of practical handwriting can very easily determine whether or not it is advisable to have their pupils sit in the half-right side position.

The weight of the body should be on the spinal column. Although pupils should be taught to sit in comfortable positions, their shoulders should not be permitted to touch the backs of their seats. As no two pupils are exactly of the same proportions, a rule that may be applied strictly to the position of one pupil may be modified for another. Pupils should be taught to sit well back in their seats with their bodies reasonably erect.

### PAPER PLACEMENT ON DESKS

A comprehensive knowledge of position in every detail can be gained by closely observing this illustration. As the pen progresses across the paper from left to right, pupils should move the paper toward the left, maintaining the original angle. The point of the pen will then be kept directly in front of the eyes. The weight of the body being thrown on the left arm (not heavily) tends to keep it in an upright posture. As pupils continue to practice, the paper should be moved forward on the desk.

Picture Study No. 1 represents a student assuming the "full front position." Where desks are too narrow to permit this position, which is preferred, pupils should sit as pictured in Illustration No. 2 in the Palmer Method texts.



Observe the left hand placed at the upper left hand corner of the paper ready to move the paper when writing has occupied one-fourth of the distance across the page. Move the paper a little to the left. The same action is repeated one-half way across and again at the three-quarter point.

### POSITION OF ARMS

Both arms should be placed upon the desk, forming right angles at the elbows. Some very thin pupils find it more restful to drop about an inch of the right elbow off the desk. Care must be exercised, however, that too much of the elbow be not extended off the desk, nor that the right arm be raised from the desk. The left arm should rest on the desk in a relaxed position.

### POSITION OF RIGHT ARM

Raise the right arm to a level with the shoulder, forming a right angle at the elbow. Relax, letting the arm fall to the desk in a natural, easy position. The position in which it now rests is the correct placement on the desk and this attitude should be maintained throughout the writing period, and, in fact, during all writing activities.

### POSITION OF THE WRIST

The wrist should at no time come in contact with the paper. The hand will naturally turn a little toward the right, but the side should not be permitted to touch the paper. The hand should rest on the finger nails of the third and fourth fingers. It makes little or no difference whether one or two finger nails touch the paper. This will depend entirely upon the shape of the hand and the length of the fingers.

### POSITION OF FEET

The feet should be placed on the floor and advanced slightly so that the pupils may sit in a comfortable position.

## POSITION OF HEAD

If pupils are taught to assume upright, healthful posture and to hold papers in correct position, the position of the head should not cause trouble. Of course heads should be reasonably erect so that the eyes may be far enough from the writing to conserve vision. If pupils are inclined to drop their heads to the left, occasionally suggest, "heads up, heads up, heads up."



## THE WRITING MOVEMENT

Muscular movement as applied to writing is the movement of the muscles of the arm, from the shoulder to the wrist, with the larger part of the arm below the elbow resting upon the desk. The fingers are not rigid but remain passive, except when forming loop letters such as l, f, and b, during which process it has been found that a little extension and contraction of the fingers is natural. This movement, however, should be slight, the relative amount of finger movement should not be more than one-eighth to seven-eighths muscular movement. The movement of the large, fleshy muscle of the arm should predominate.

## HOW TO TEACH MOVEMENT

Have each pupil make a fist of the right hand as shown in the illustration below.



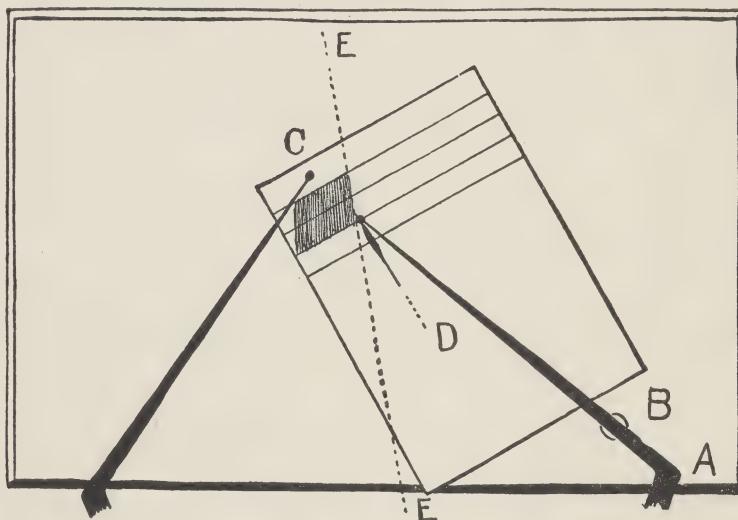
Note that neither the wrist nor the side of the hand touches the paper. In this position pupils should push the right arm forward, and pull it backward into the sleeve. Say "push" for the forward movement and "pull" for the backward movement. Maintain a rate of one hundred and forty downward strokes to the minute from the start, for grade one; one hundred and sixty counts for grade two; and two hundred counts to the minute for grade three to eight inclusive. The conversational or descriptive count of "push-pull, push-pull" should be used to develop forward and backward

movement. The numerical count may be substituted for the descriptive count "push-pull" as soon as pupils understand the meaning of "muscular movement." The numerical count for the oblique line exercise should be 1-2, 3-4, 5-6, 7-8, 9-10; 1-2, 3-4, 5-6, 7-8, 9-20. Repeat to 100.

Pupils should be taught to sit tall at the count of 1; at 2, raise the arms over the desks on a level with the shoulders, forming right angles at the elbows; at 3, drop arms upon the desks; and at 4, make a fist of the right hand and start the movement. This exercise should be repeated every two or three minutes during the presentation of a lesson on movement in the early stages of movement practice.

### DIRECTION OF MOVEMENT

If the paper be held in approximately the same position as that shown in the accompanying illustration all downward strokes will be directed toward the center of the body. This will give pupils their natural slant. The slant of the writing of pupils varies; this is to be expected since there are variations in physical structures, but the variations should not be more than a few degrees.



### DIRECT FRONT POSITION

In the illustration shown the paper is placed in approximately the correct position. The paper should be held with the left hand at the upper left hand corner, palm down. This makes it possible for the pupil to shift the paper from left to right or forward and backward as is necessary to keep it in proper position.

The downward strokes should be made toward the center of the body. As the desks are not the same height for any two pupils, naturally the position of the paper on the desks would vary a little.

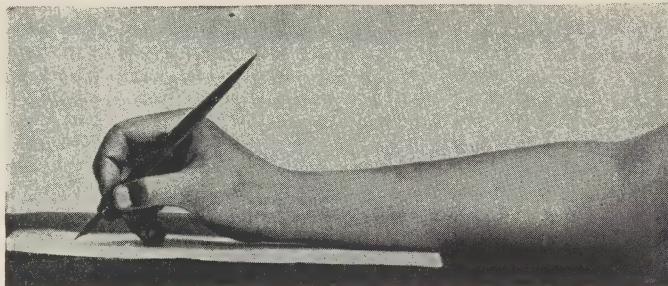
E-E—Direction of movement.

A—Right turn at elbow.

D—Direction of the penholder, a little to the right of right shoulder.

C—Left hand *holding* paper.

## PEN AND PENCIL HOLDING



Pencils or penholders should be held between the thumb and second finger, crossing the second finger at the root of the finger nail, or just below the knuckle joint. The first or index finger should rest lightly on top of the writing instrument. In most cases the penholder will rest naturally opposite or a little below the first knuckle joint. If, however, the fingers are unusually long, pupils may be permitted to hold the pencils or penholders a little above the first knuckle joint. If the hand and fingers are short the writing instrument will naturally rest below the knuckle joint. The penholder should be so elevated that the pen will produce sharp, clear-cut lines and at the same time be held naturally and easily.

## HOW TO TEACH PENHOLDING

Study carefully the paragraph relative to "Pen and Pencil Holding." Explain definitely all that that paragraph contains. Have pupils assume correct writing positions to the count as suggested. When all are in correct postures at desks, begin counting for the "push-pull" movement. Teach pupils to take penholders in the left hands while continuing the motion with the right hands. Without stopping the movement, pupils should be taught to open their fists so that the third and fourth fingers will drop to the paper. This can be done to the count of five. Pupils should be able to see the light under their wrists. To the count of six and, without checking the movement or without removing fingers from the paper, pupils should be taught to pass the pens from the left to the right hands.

The right hands should be in motion when they receive the penholders. This exercise should be repeated daily until penholding is thoroughly mastered. One or two periods may be devoted advantageously to the teaching of penholding. Teachers should say to their pupils: "Make a fist of your right hand. See that your hand is in motion. Drop your finger nails on the paper. Don't stop, don't stop, don't stop." See that you are counting at the correct rhythm and that every hand is moving at the correct rate of speed and then proceed: "Don't stop, don't stop, keep it going, keep it going." As soon as pupils have carried their penholders forward and backward for a few counts, repeat the beginning instructions on penholding with, "Take your penholders in your left hands; make a fist of your hands; don't stop, don't stop, keep them going; drop your finger nails on the paper; pass your penholders to the right hands,

etc." Keep in mind that pupils will make little or no progress until they have been taught muscular relaxation, penholding and how to carry their penholders easily and comfortably. These are the most important steps in the technique of muscular movement handwriting, and, if thoroughly mastered, the teaching of this subject can be made a pleasure and pupils will make rapid progress in it.

## MOTIVATING MUSCULAR MOVEMENT IN ALL WRITTEN ACTIVITIES

Teachers who have qualified in the mechanics and pedagogy of Palmer Method handwriting realize that the incidental teaching of muscular movement application in written assignments, apart from the technical writing lesson, is not only important but absolutely necessary, if satisfactory progress toward automatic movement application and the early mastery of a good type of easily written plain-as-print penmanship is to eventuate.

During each lesson in handwriting the teachers should impress upon the minds of the pupils that a penmanship lesson is solely for the purpose of teaching them how to write at other times. The plastic minds of young pupils will receive, absorb, digest and retain this important truth. The teacher should repeat often the important fact that only through constant use in all written tasks, will it be possible for pupils to learn early in their school lives, how to make muscular movement handwriting a powerful automatic factor in speeding thought processes, and in conserving their health, vision and time, as well as the time of those who read their manuscripts.

When pupils have been correctly taught, they should be able to carry the movement over and apply it in all written work after the first few weeks of practice. If the movement is not thus applied and does not function, it is due to the fact that the pupils have not been taught correctly good posture, correct movement and movement application, with correct rhythm; or at least they are deficient in one or more of these fundamentals. The oval and the oblique-line drills are used as a means to an end and not as an end in themselves, and should be practiced sparingly after movement has been developed. Pupils should be taught that a line is a record of the motion used, that the motion preceding the contact of the pen to the paper should be in the direction of the line to be made, and that the hand should always be in motion when the pen touches the paper.

As an example in the beginning stages of movement application to a spelling lesson you should say to the pupils, "We will prepare for writing. Sit erect with heads up, feet flat on the floor, backs straight, paper in correct position and wrists free from the desk. In this position we are going to make believe we are practicing the oval; that is, every hand should be in motion. 'That's right, keep it moving, keep it moving, keep it moving, don't stop, don't stop, don't stop.' When I see every hand in motion and moving at the correct speed, '1-2-3-4-5-6-7-8-9-10, etc.' I will pronounce the word for spelling and I want all of you to use muscular movement. 'That's fine, keep it moving, keep it moving.' " When the word is written it will be found that practically all pupils are applying the movement during the first spelling lesson if they have been taught the correct movement and its application to the oval and oblique-line drill. The different make-believe drills should not be in excess of the rate of speed given for the oval in the grade in which the lesson is given.

## LATERAL MOVEMENT

All the lateral movement that is essential in the development of practical handwriting is acquired naturally in the practice of the connected small letters, especially the small o.

## INDIVIDUAL DIFFERENCES

It has been often said that Nature never duplicates herself. This has proved particularly true in handwriting. Just so long as pupils under the instruction of their teacher are all trying to reproduce certain letters in a certain way, there is a similarity in the style itself, in the width of the letters, the slant, and in the general appearance. It rarely occurs, even when the entire class is writing almost perfectly, that the teacher is unable to distinguish the work of individual pupils.

Handwriting experts declare that muscular movement handwriting is most difficult to duplicate. This is due to the fact that the lines are produced rapidly; that they are sharp and clear-cut, and that individual peculiarities always appear.

The individuality of pupils will assert itself when the formal lesson ceases. Interest should be directed to teaching pupils to write rapidly, easily, legibly and with endurance.

When pupils are taught to write under correct conditions, their handwriting will improve rapidly; correct habits will soon be established, and good muscular control will be acquired. When this stage of advancement has been reached, pupils will have gained sufficient control to reproduce forms that appeal to them so that they cannot possibly be mistaken for any other letters.

Individuality, individual slant and individual differences will adjust themselves later. If the handwriting of your pupils is similar, it is proof that uniform results are being obtained.

## LEFT-HANDEDNESS

The problem of the left-handed writer will not be discussed at any great length. A solution of this condition can be worked out by teachers, principal, supervisor, or superintendent cooperating with the pupil and his parents.

While thousands of left-handed pupils have changed to right-handed, no cases of stuttering, nervousness, or injury were perceptible, and no ill-results could be directly attributed to this change.

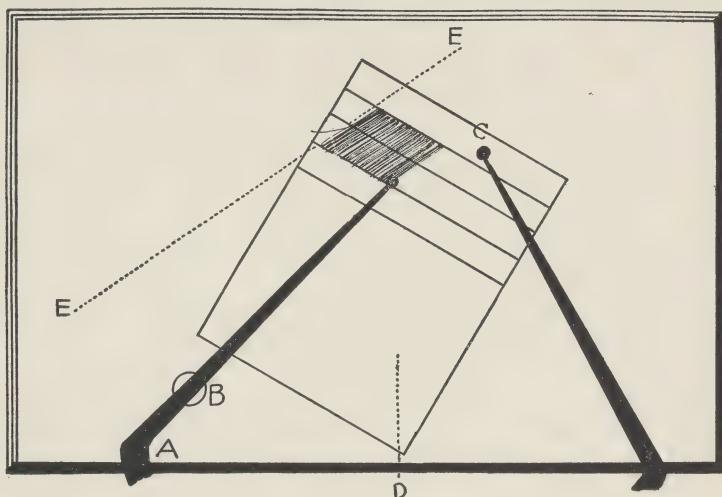
If the pupil be interested in changing from left-hand to right-hand, and he has his parents' consent, the change might prove advisable.

In case a pupil is decidedly left-handed, and both he and his parents are opposed to changing, then he should be permitted to use his left hand.

Left-handed pupils should be taught correct posture and movement as indicated on the diagram for left-handed writers. (See illustration.)

The instructions in the texts can be followed as closely by left-handed as by right-handed pupils, the only difference being in the direction of movement and the position of the paper.

Left-handed pupils can and frequently become just as proficient in handwriting as those who are right-handed.



A—represents the square turn at the left elbow and its position upon the desk.  
 B—is the muscular rest of the forearm.

C—indicates the position of the right hand in its relation to the paper and to the left hand.

E-E—is the imaginary line along which the pen should move in making upward and downward strokes.

D—points to the center of the body.

The right hand should move the paper forward and backward, so that it may be in correct writing position at all times.

### LENGTH OF HANDWRITING PERIOD

A definite period each day for the study and practice of handwriting is preferable to one or two long periods each week. Fifteen to twenty minutes a day should suffice, provided, of course, the period is used intelligently with the idea of making it possible for the pupil to carry over, to all written work, the writing habits which are formed in the practice period.

In ungraded schools pupils may be grouped for short periods of practice and given instruction that is suitable to their stage of advancement.

In primary grades, the time may be advantageously divided into blackboard and seat work. At the blackboard they should be taught the forms of the alphabet, their combinations into words and sentences, as outlined for the grade. At the blackboard they will not use the writing machine used at the desk; the whole arm will be brought into action, just as in play. During these initial stages of development of letter forms, teach pupils correct writing posture at the desk. As they improve in letter formation at the blackboard, its use may be gradually decreased and the time allotted to seat

work increased. At the end of the first semester only special pupils should be permitted to practice at the blackboard to correct errors in letter forms and to acquire rhythm. It is a good intermediary.

## HANDWRITING IN CLASSES HAVING MIXED GRADES

The suggestion is offered that the group plan of teaching handwriting be used in schools for mixed classes of several grades in one school. Each Palmer Method text is complete in itself—Writing Lessons for Primary Grades (1 and 2); Palmer Method Handwriting (3 and 4); Palmer Method Handwriting (5 and 6); or The Palmer Method of Business Writing (4 to 8).

Where it is advisable to group pupils into two classes, Writing Lessons for Primary Grades may be used in Grades 1, 2 and 3, and Palmer Method Handwriting (Green Book Grades 5 and 6) or The Palmer Method of Business Writing (Red Book) may be used in Grades 4, 5, 6, 7 and 8.

During the first few weeks of school, primary pupils should be taught the various letter forms and be permitted to devote their time to blackboard practice. This will give the instructor an opportunity to prepare the pupils in other grades in the fundamentals of practical writing. In a few weeks' time this latter group should be so far advanced that, with proper assignments, they could practice intelligently, thus enabling the instructor to give personal attention to the younger pupils.

Some general suggestions can be given at the opening of each penmanship period that are suitable to pupils in all classes. Exclusive of the few general suggestions in reference to posture, movement and rhythm, the instructions in such classes would be mostly individual.

To make the handwriting in such classes a success, the class plan, the group plan and the individual plan must be used at various times. In such mixed classes, there are always bright pupils that advance more rapidly than others, and they generally consider it a privilege and an honor to help the teacher. So they should be asked to assist those who have trouble. Many times pupils learn more through trying to help others than from taking instructions themselves.

## THE CLASS PLAN AND INDIVIDUAL INSTRUCTION

The class plan of teaching handwriting is always better than purely individual instruction, where conditions are favorable, and this plan must be followed largely in large classes. There is, however, even in the largest classes need of some individual corrections, suggestions and instructions.

The well-qualified, alert, inspirational, active and therefore successful teacher of practical handwriting, is in constant action during the writing lesson. When this teacher has taught position, movement development and movement application to the class from two to four weeks, depending upon their ages and ability to assimilate the instructions, she will not waste time reviewing the essential beginning details, but will literally plunge directly into the lesson without any words of instruction, admonition or caution. This teacher will assume that having taught the pupils through class instruction in all the minutiae of position, relaxation, pencil or penholding, relative positions of body, arms and paper to desks, movement development and movement application to the oblique lines to develop natural slant, and the retraced progressive

compact ovals to develop correct speed, rhythm and a little movement control, the lesson may begin immediately by counting from *thirty to sixty seconds* for a simple drill that has already been practiced and fairly well mastered by the majority of the pupils.

As this successful teacher counts with watch in hand to regulate the speed, she will move swiftly along the aisles, keenly observing pupils to the right and left, and a well-trained eye will see immediately the pupils who should review basic principles, as well as the pupils whose time would be wasted were they required to continue their practice on basic drills like the oblique-line and the oval.

Even in the largest classes a competent teacher of handwriting will find time occasionally to devote a few seconds to individual instruction where it is most needed.

### SOCIALIZING THE HANDWRITING LESSON

It will be found soon that pupils in the advanced group can be taught quickly how to teach themselves, and frequently the most skilled pupils of the advanced group may be selected to assist backward pupils.

There may be formed a third group of the very backward pupils or the beginners, who have entered since the class began the lessons.

Naturally, a good teacher will always observe the work of all of the pupils, but the more skilled the teacher is in the mechanics and pedagogy of practical penmanship, the more readily will she be able to select pupils from the advanced group to give personal instructions and demonstrations and to help teach the pupils in the other divisions. This plan of socializing the penmanship lesson is being widely used by skilled teachers of practical handwriting, and with the best possible results.

### THE UNIT PLAN

The so-called Unit Plan is excellent and is used quite extensively. It so nearly follows in its general trend and scope the Group Plan that little need be said here about it.

In the Unit Plan pupils are tested and grouped with special reference to their ability. Thus, as in the Palmer Group Plan, pupils of little ability need not be forced to practice drills that are too advanced, while pupils of more skill may be advanced as ability permits.

### THE GROUP PLAN

This plan is now used extensively in mixed classes; that is, in classes in which some pupils show more ability than others, and can advance more swiftly. Under the Group Plan all pupils in a class may practice in concert for one to five minutes beginning drills, that have already been practiced and fairly well mastered, and the drills practiced should depend upon the general advancement already made.

The teacher should explain to the advanced group exactly what the members of the group should study and practice while the time of the teacher is devoted to personal instruction to members of the group of pupils who, for lack of interest or other reasons, are backward; some pupils may need frequently to review basic principles.

## RHYTHM

Correct rhythm is important and has a direct bearing upon the successful teaching of the subject of handwriting. By rhythm is meant the number of strokes or units that should be made per minute. Some pupils naturally think and move more rapidly than others. Correct rhythm has a tendency to encourage the slow-motioned pupil and to hold in check the nervous, swift-motioned pupil, thus making it possible for both to do better work.

The rhythm for exercises and words varies. Sometimes the rhythm is definite and regular; at other times it is irregular, depending upon the number and the counts of units that make the word or letter. All letter forms are developed from the oval and oblique-line, from modified forms of the two, or from a combination of part of the oval and the oblique-line exercise. Thus, we have three distinct movements: The continuous movement as used in the oval; the stop movement as illustrated in the "push-pull" or oblique-line exercise, where there are angles at the top and bottom, formed by making slight stops at both points. The third movement is known as the "slowing" movement. When the pen passes from a direct to an indirect oval, it forms a compound curve. As this compound curve is a little more difficult than either the right or left curve, the speed should be reduced a very little. In the study of rhythm we must take into consideration these three movements.

## METRONOME—ITS USE

The Metronome is a mechanical device that is used by musicians to regulate rhythm.

The machine is so made that the rhythm can be increased or decreased to meet one's requirements. Many teachers of writing make use of the Metronome to regulate the rhythm at which their pupils practice.

There, of course, can be no objection to the use of such a device. However, experience has taught us that no machine equals the human voice in directing the pupils in the penmanship work.

## REPRODUCING MACHINE—ITS USE

Many inquiries are made with reference to the use of records in the teaching of muscular movement handwriting. Several records have been put on the market for use in this connection, but none has proved satisfactory.

If the penmanship instructor has the proper rhythm in mind or is willing to take a watch and make proper adjustment, any record can be used successfully. In each case the musical beats produced by the record being played would have to be the same per minute as the numerical count called for in the Manual.

For example: The oval for advanced pupils should be practiced at the rate of 200 revolutions per minute. Any piece of music written in 2/4 or 4/4 time could be used. The machine could be adjusted so that the musical beats would be 200 per minute.

If one were practicing the small "m," the count for which is 1-2-3, the speed of the machine would have to meet the requirements in the Manual. Any letter that requires a count of 1-2-3 may be practiced to a piece of music written in 3/4 time.

If letters such as the capital "A" and the small "o" which have the count of 1, 2 were to be practiced, a piece of music in 2/4 time should be used. But in each case the mechanism of the machine would have to be adjusted to the rhythm at which the drills should be practiced.

So much time would be consumed in changing the records and adjusting the machine that it is not favorably recommended for general use. It may, however, be used at times advantageously.

### SUGGESTIVE COUNT

A suggestive count carries with it a hint or intimation which tends to produce an automatic response or reaction for improvement.

If a pupil leans too far over the desk, the teacher should inject into the count "sit up, sit up"; pupils will immediately respond. If wrists drop to the desk during the practice period, the teacher should say, "wrists up, wrists up."

Many teachers open the handwriting lesson with a numerical count; but, when passing round the room, change to a descriptive, a corrective or a suggestive count, in perfect rhythm. Thus time is saved, pupils receive a better idea of the conditions under which they are to write, and the forms of the letters to be practiced. For example: The small "o" is to be practiced for corrective or remedial purposes. After explaining the count, the number of letters to be made in a group and groups on a line, the teacher begins the numerical count: "1-2, 3-4, 5-6, 7-8, 9-10, move the paper." During this time, the teacher noticed that some wrists were touching the desks, some pupils were bending too far over the desks, that the "o's" were left open at the top or the connective strokes curved too deeply. A count should be used that would suggest the corrections to be made: "1-2, sit up, wrists up, close tops, straight lines."

Teachers are advised to use initiative in working out counts, that will meet the requirements of the letters to be practiced and the corrections to be made.

### CORRECTIVE COUNT

In using the corrective count, words are employed to suggest the correction that is to be made. If the pupil is making an oval which is too flat, then the corrective count may be used: "make it round" or "round-out, round-out."

If a pupil is writing too slowly, then the corrective count should be used: "make it faster" or "faster, faster, faster."

If a pupil is writing too fast, then the corrective count should be used: "slower" or "make it slower." Such corrective counts should, of course, be presented in perfect rhythm.

### DESCRIPTIVE COUNT

The descriptive count is used to good advantage in primary grades; that is, in presenting the letters. Words describing the stroke are used in place of the numerical count.

In making the small "m," an over-stroke is used. It is finished with an under-stroke so that a descriptive count can be used, such as: "over-over-under."

Teachers like to experiment with various descriptive counts. They find that through the use of several counts of this kind they are able to aid all pupils and give them the proper idea of the form to be made.

## NUMERICAL COUNT

In teaching rhythm, numerical counts are used extensively. Numerical count refers to the use of numerals, as an example: The count for the Capital "A" is 1, 2, one for each downward stroke.

For an oval exercise we would have a continuous numerical count of 1-2-3-4-5-6-7-8-9-10.

In most cases, when counting for letters, the count is on the downward stroke. However, it can be varied at times and the count started with the upward stroke, provided the letter starts with an upward stroke. Occasionally changing the count for the letter gives pupils a better idea of rhythm and establishes better control.

## ALPHABETICAL ARRANGEMENT OF COUNTS AND TIME FOR GRADE ONE

	DESCRIPTIVE COUNT	NUMERICAL COUNT	NUMBER PER MINUTE
a	Round-up, under	1, 2	20
b	Up-loop, swing	1-2, 3	18
c	Dot, around	1, 2	25
d	Round-up-down	1-2	20
e	Up-round-up	1	60
f	Up-down-up, swing	1-2, 3	20
g	Round-up, down loop	1-2, 3	20
h	Up-loop, over-under	1-2, 3	20
i	Up-under	1	25
j	Up, down-loop	1, 2	20
k	Up-loop, over, straight-under	1-2, 3, 4	18
l	Up-loop	1-2	25
m	Over-over-under	1-2-3	25
n	Over-under	1-2	30
o	Round-up, swing	1, 2	25 to 30
p	Up, down-over	1, 2-3	25
q	Round up, down, up	1, 2, 3	18
r	Over-dot, swing	1, 2	18
s	Up, back	1, 2	30
t	Curve-up, down, cross	1, 2	25
u	Up-under-under	1-2	25
v	Over-under, swing	1, 2	20
w	Up-under-under, swing	1-2, 3	20
x	Over-under, cross	1-2	18
y	Over-under, down loop	1, 2	20
z	Over-down-loop	1-2	25

A good rate of speed for pupils in grade 2 when writing sentences or paragraphs or other material from memory is from 35 to 41 letters per minute. The ability of the pupils to write more rapidly will increase at the rate of one letter per minute per month up to and including the eighth grade.

The following table shows the grade norms in rate for grades 3 to 8 inclusive:

Grade	Rate Score
3	42 to 53 letters per minute
4	55 to 64 letters per minute
5	65 to 72 letters per minute
6	73 to 78 letters per minute
7	79 to 85 letters per minute
8	85 to 90 letters per minute

This table refers to writing done by the pupil with familiar material adapted to his grade. On new material the rate score will be lower. If speed, greater than shown in the above table is used the forms of letters will be correspondingly lower in quality.

## COUNTS TO USE

	DESCRIPTIVE COUNT	NUMERICAL COUNT	NO. PER MINUTE
A	Round up, down up	1, 2	40
B	Down, round loop, swing	1, 2-3	35
C	Down around	1-2	60
D	Down loop, up loop	1-2-3	40
E	Dot around loop around	1, 2-3	40
F	Swing stop, swing loop, curve, cross	1, 2-3, 4	30
G	Curve around, curve swing	1-2, 3	35
H	Loop down, down loop	1-2, 3, 4	30
I	Up round, swing	1-2, 3	40
J	Up down up	1-2	50
K	Loop down, down loop up	1-2, 3-4	30
L	Swing, loop loop	1-2-3	40
M	Loop down over over up	1-2, 3-4	25
N	Loop down over up	1-2, 3	30
O	Big-round O	1-2	50
P	Down around	1, 2-3	45
Q	Loop down loop	1-2-3	40
R	Down around down up	1, 2-3	40
S	Up round back	1-2, 3	20
T	Swing stop swing loop curve	1, 2-3	30
U	Loop down under down up	1-2, 3	40
V	Loop down under	1-2	50
W	Loop down up down up	1-2, 3-4	20
X	Loop down, down loop	1-2, 3-4	35
Y	Loop down under loop	1-2, 3	35
Z	Loop down down loop	1-2-3	45

## TEACHING PUPILS HOW TO COUNT

The better pupils understand rhythm the more rapid progress will they make in their handwriting practice. When pupils are taught correctly how to count while they practice, they soon develop automatic rhythm to an extent that helps them materially in their advancement toward good handwriting. A splendid plan is to assign pupils by divisions, having one division count while the other divisions write. This stimulates the interest of pupils who feel honored when they are asked to count and to help direct the efforts of others. Only those who are doing exceptionally well in rhythm, and who have proved their ability to count correctly, should be permitted to count for other pupils. This is a second plan of socializing the penmanship lesson.

## SPEED FOR THE DIFFERENT GRADES

Through extensive research it has been found that when pupils write under favorable conditions their ability to write more rapidly increases as they advance in the grades. The progress made by pupils depends, of course, upon the manner in which the subject is presented, and the improvement in their conception of form, control of movement and ability to write more rapidly should be very noticeable from grade to grade.

Definite instructions in reference to rhythm and speed are given in connection with each and every exercise in the text. They should be followed carefully and when in doubt, the pupils should be tested by the instructor through the use of the metronome or by timing them with watch in hand.

The American Handwriting Scale by Dr. West may be used to determine the proper placement of the handwriting of pupils with reference to rate and quality.

### SLANT

There are two general slants in all handwriting: main and connective. The main slant is the slant of the downward strokes in letters, and the connective slant denotes that which connects parts of letters and letters in words.

#### *Main Slant*



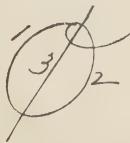
#### *Connective Slant*



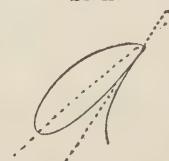
It will be interesting for pupils to write words beginning with small letters and then apply the above test in order that they may see whether or not the main downward lines in their letters are all on the same slant and if the connective lines are also uniform in their slant.

As there is always in good writing a preparatory motion before the pen touches the paper, it is well for pupils to learn in exactly what direction the pen should move in its motion preparatory to making the left curve, as in the element marked 1 at the left. If the motion preceding the contact of the pen with the paper is in the direction of the straight line, number 3, the first part of capitals O and C will be straight instead of being made with a left curve, like number 1. Naturally element 2 is the right side of the O.

#### Elements



#### Application of Slant



## GROUPING LETTERS

Many teachers follow the plan of teaching letters by groups. This is excellent. The grouping of letters, however, depends upon which stroke is to be emphasized. For example: Capitals A, O and C may be grouped as they are made from the direct oval; capitals I and J are developed from the reverse oval. Capitals F, H, K, M, N, Q, U, V, W, X, Y and Z may be grouped as having the same initial stroke. Other letters may be grouped when the same beginning or ending strokes, or some stroke in common, occurs in them.

In small letters, certain ones may be developed from "under-motion," as i, t, u, w. Those made with "over-motion" (m, n, v, x) should be taught together. Small "e" and "l" which are made from a direct running movement should be placed in a third class. And in the fourth group may be placed a, d, g and q. Small b, k, h and f could be placed in a separate group.

Grouping letters saves time and the comparison afforded enables the teacher to stress the differences in them as well as their similarities.

## REFERENCE TYPE LESSONS

A few type lessons in handwriting are presented. Teachers can use initiative in preparing outlines covering every phase of handwriting procedure. The following sub-divisions are suggested as a nucleus:

**FORMAL LESSON:** This refers to practice on the various exercises particularly. Such lessons may be given for the establishment of correct handwriting habits.

**CORRECTIVE LESSON:** The objective is the correction of certain faults or defects.

**GOOD WRITERS LESSON:** The aim of such a lesson or lessons is to create interest and a favorable attitude toward this subject. Stories might be told of the success of pupils in obtaining business positions due to the good handwriting of the applicants.

**PENMANSHIP STORIES:** Presented to give pupils a better conception of form.

**CORRELATION:** That pupils may acquire the habit of using muscular movement at all times in writing activities. Type lessons could also be given that would include posture, movement, rhythm, penholding, alignment, spacing, slant, arrangement, as well as the subdivisions previously mentioned.

Change the presentation of the handwriting lesson very frequently. Pupils' interest will not wane when the teacher has some new plan to put into daily practice.

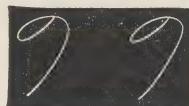
## MODEL PENMANSHIP LESSON

### Lesson on "K"

We shall now hurry on to page 70 for the capital "K." Why do you suppose I choose to put the "K" and "L" together in one lesson?

STUDENT: Both of these two letters contain the double or compound curve which most of us have difficulty in making.

TEACHER: Yes. Here we notice again our old friend, the cane stroke.



Notice this curve. The first curve comes down to meet the cane stroke just about half way. We shall begin by making one line of cane strokes. In the air with me. *Count*: Round-down, etc. Ready on paper. Remember to space your cane strokes so that we can build "K's" on them. *Count*: Round-down, round-down, etc. (15 are made). I shall now ask you to place a series of dots along this line just above half way. (Teacher demonstrates on blackboard.) The next stroke consists of our compound curve, ending where the dots are placed. Here it is.



We shall now place the first curve. In the air first. *Count*: Curve, curve, etc. On paper. *Count*: Curve, curve, curve, curve, etc. Test with your Overseer to see if you have made the compound curve correctly and also to gage the width of your letter. Notice how slender the whole "K" appears. We shall study the last stroke of the capital "K" which is another compound curve. Notice how careful I am not to extend the last stroke out too far. I like to compare the sweeping train which the Gibson girls wore, with their graceful, slender lines. In the air with me for the capital "K." *Count*: Round-down, tie the "K"; Round-down, tie the "K," etc. Where do we tie the "K," Helen?

STUDENT: We tie it above half way.

TEACHER: Yes, the "K" reminds me of our body proportions because our waist line is slightly above half way. Let us notice that there are four distinct curves in this letter. (Teacher demonstrates the four curves.) On paper. *Count*: Round-



down, tie the "K," etc. Look at your last one. Is it tied above half way? Again. *Count*: Round-down, tie the "K," etc. Test your last one with the Overseer to see if the width is correct. Remember the "K" is a slender letter.

STUDENT: My copy of the capital "K" is tied incorrectly because there is no lateral loop here. It seems to me that the "K" is tied in the middle.

TEACHER: Yes, it could be tied just a trifle higher than it is. If you will notice the blackboard wall card in the back of the room, you will see the exact place for tying the "K." Let us make another line of graceful "K's." *Count*: One-two, curve the "K." (Note rhythm.)

Curve slant, end it right,  
Sit up, quite straight, etc.

Stop, you may test your last "K" with arrows as I am going to test my "K" to see if you have four distinct curves. How many have? Excellent. Test your second from the last to see if you have made a lateral loop just above half way. Is it a lateral loop, or is it like this? What is the cause of a loop slanting like this?

STUDENT: The first compound curve is not made correctly.

TEACHER: Exactly. Much of the success of the "K" depends upon the position of the lateral loop as we can observe from this "K." Let us sit up tall and think of making one line consisting of fifteen beautifully written "K's." Think of what you want accomplished at the end of the line. Ready.

*Count:*

One-two, curve the "K,"  
Watch finger nails, curve, curve,  
Your two feet, flat,  
Round-down, tie the "K," etc.

How many are satisfied with the results obtained? Very good. We shall take up a word which begins with the capital "K." Name a suitable word, James.

STUDENT: I think that "Kindness" would be appropriate.



TEACHER: Yes, I do too. Let's think of some of the things we must remember when writing this word.

STUDENT: The loop on the small "d" will need special attention.

TEACHER: I shall write the word "Kindness" on the blackboard. Notice the slant of the last stroke of the "n," the window in the "e" and the points on the small "s's." (Teacher tests all of these points on her copy which is on the blackboard.) Ready for a line of the word, "Kindness." You ought to get four on a line. (Students write one line.) That will do. I see some excellent copies. Yours are especially graceful, Jane.

### DISCUSSION

TEACHER: We shall now go on to our discussion of penmanship problems. You may tell us about the "clean finger" game, Janis.

STUDENT: It is a device for securing correct penholding. The teacher makes a seat chart of the room. In an upper grade some child may be assigned this task. Each day at the end of the penmanship practice, all of the children are asked to hold up their right hands and a monitor for each row counts the inky fingers in his row and places a black mark in the space marked for that person's seat on the chart. At the end of the month the row having the cleanest, whitest space is the winner. They are then rewarded in various ways, such as playing teacher in turn, and the like.

TEACHER: You may tell us the story of the Writing Car, George.

**STUDENT:** The teacher tells the story of the Writing Car to the children. She tells them to make a car that is always ready to run and one whose steering gear always works. It should run so smoothly and quietly that we can scarcely hear it. The reason this car has such a strong steering gear is because it's double (here the teacher shows two fingers) so there can never be an accident, and if one part gets loosened, the other one is still there. The only thing that can put this car out of order would be a break in the shaft between the steering gears and the great engine wheels. This is just what happens when the wrist falls down. Then steering gears are unable to work and the old car jerks and jerks, and the pen gets so nervous, sitting in the front seat trying to steer, that he can scarcely stay in his seat at all. (Teacher demonstrates these processes.) Sometimes the pen gets turned out and is actually hurt. The teacher should use such counts as "chug, chug," etc., to help carry out the auto plan idea.

**TEACHER:** You told it very well, George. You may explain the idea of playing "Teacher," Marian.

**STUDENT:** When individual work is necessary, as it often is, the teacher lets one of the children play teacher and count, while she is giving her personal attention to some child needing help.

**TEACHER:** The children like to do this and it affords a splendid opportunity for the teacher to give individual help.

You may discuss some of the tests for slant, Helen.

**STUDENT:** The correct position of the paper should insure correct slant, but such is not always the case. The children in the upper grades can be taught slant with a few directions, by having them rule their papers with guide lines on a 30 degree slant. First, have them draw a vertical line one inch long on the middle line, near the center of the paper, then a horizontal line one inch long from the base of the first drawn; connect these two and a right angle triangle is made. Then have them lay the ruler across the paper along the hypotenuse of this triangle and divide it off by dots into approximately three equal spaces. Join the upper dot with the angle opposite it, and a line on the correct slant is secured. Then have the students lay their rulers across the paper with its edge touching all points on this line and draw lines on both sides of it. A half dozen such lines, about one inch apart, will suffice as slant guides for the whole sheet.

**TEACHER:** Yes, I shall make a diagram on the blackboard to help explain this method of obtaining slant. Of course, only the children in the upper grades would be able to do this. But after they became used to it, it would no longer seem difficult. What is the best way of using the Manual, Ruth?

**STUDENT:** It is best to have the children crease their papers along the line under their last letters made, and then place their papers just above the copy. In this way, width, slant and spacing can be easily compared.

**TEACHER:** Yes, this is a much better way than having the children just glance at the copy in the book. Suggest one form of uniformity test, Martha.

**STUDENT:** Lay the ruler over the first small letter in the word or line to be studied and draw a line straight across the page at that same height.

**TEACHER:** All of the small letters should touch that line with the exception of what, George?

**STUDENT:** All with the exception of the upper loop and semi-extended letters, which should cut through it.

**TEACHER:** You may discuss grading, Ruth.

**STUDENT:** It is very helpful to show as much originality and variety in grading as possible. We must be very careful in having children grade penmanship. They are only capable of grading one letter because a word, unless it is a very short word, contains too many points for the little child to grade properly. Interest is always stimulated when children are allowed to exchange papers. When this is done, directions must be very specific in order to maintain discipline and control. The teacher should have the children encircle one letter or one word, preferably the last since it is assumed it will be the best, and grade on that. Ask them to test for such simple features as height, proportions, and the like. Generally, children who have been taught letters from a definite system cannot use every scale intelligently because of variations of letter forms. The children should write the selection from the particular scale from dictation, and then compare their results with it.

**TEACHER:** From our discussion today I think we are able to realize some of the many ways and means of obtaining the desired results in penmanship.

### FEATURING MOTIVATION

Have desks cleared. Supply each pupil with a sheet of paper and pen. The method of presenting the lesson follows:

Now, boys and girls, before we begin our spelling lesson today, I am going to ask that you assume a correct position for writing. Of course, you understand your feet should be flat on the floor, your heads up and backs straight, and your arms should be resting on the desk on the fleshy muscle of the forearm; the wrist and the side of the hand should not at any time touch the desk, and the hand should be sliding on the tips of the finger nails.

Before I begin to pronounce the words, please test the movement by making imaginary ovals, just keep your hand going around, around and around, and just as soon as I see every pupil in the class using the correct movement, I shall begin to pronounce the words. As soon as one word has been written, begin testing the movement and keep the hand in motion until the next word is pronounced. Our instructions are that the hand should be moving in the direction of the line to be made, so that all the words I shall give you this morning will be those that start from a direct oval.

The words should be written at the rate of eighty letters per minute. This will produce light, sharp, clear-cut lines. Let's see every hand in motion. That's right, keep it going, now altogether write:

1. b-e-a-c-h

It is understood that no suggestions or corrections should be given while the pupils are writing the word. Just as soon as the word has been written, suggestions as follows may be used:

That's fine, that's fine, keep it moving, keep it moving.  
Next word—

2. b-e-l-o-w

Don't stop, don't stop, that's right, that's right.  
Next word—

3. w-a-r-b-l-e

Sit up, sit up, sit up, don't stop, don't stop, that's better.  
Next word—

## 4. s-o-n-g-s-t-e-r

Not too fast, keep with my count, 1-2-3-4-5-6-7-8-9-10. That's better (200 revolutions per minute).

Next word—

## 5. b-e-g-i-n

Don't stop, don't stop, keep it moving, keep it moving.

Next word—

## 6. b-l-u-e-b-i-r-d

Feet flat, heads up, backs straight, that's right. Keep it moving, keep it moving.

Next word—

## 7. b-o-r-r-o-w

That's right, let it roll on the muscle, let it roll.

Next word—

## 8. p-a-n-e-l

Keep it moving, wrists up, wrists up.

Next word—

## 9. a-d-d-r-e-s-s

That's right, let it slide on the finger nails, let it slide.

Next word—

## 10. p-r-o-c-e-s-s

Keep it moving, keep it moving, that's fine, that's fine, that's fine. Now that you see how easy it is to use muscular movement in writing your spelling, I am sure you will try to use it in all your written work. Thank you for following my instructions so nicely.

As some pupils will probably write too large, have them use just a little less force, a little less propelling power, or to take it just a little easier and not push quite so hard.

When this plan is followed for a few days, pupils are convinced that it is an easy matter to use muscular movement in their spelling, and if the same or similar suggestions are given in connection with the other written subjects, the habit of assuming correct posture and using muscular movement will soon become fixed.

Some contend that they do not have time during the spelling period to follow these suggestions; but, from actual experience, it has been found that the time consumed in giving a spelling lesson of this kind is really more beneficial than when the pupils are permitted to draw out the forms slowly and laboriously. The time used in giving instructions is offset by the pupils as it requires less time to write the different words.

If you have never tried the plan, as a suggestion, do so at your next penmanship period, and you will be surprised at the improvement, facility and ease produced.

### DIAGNOSTIC WORK

The objective of teaching handwriting should be to instruct pupils how to write well, and to determine whether or not they are preparing their tasks under conditions which will permit them to improve.

In diagnosing a word, it is obvious that certain letter forms are incorrectly made. The teacher must determine the cause.

Possibly the pupil has an imperfect letter image in his mind's eye or the rate at which he is writing is excessive or too slow. Faulty penholding, posture or position of paper on the desk are factors that must be taken into consideration when analyzing handwriting.

This Manual contains the answers to inquiries that a teacher would make in her endeavor to determine the cause of the poor handwriting of her pupils. And it offers outlines and remedial steps for improvement.

**DIAGNOSING POSTURE**

Are you seated comfortably?  
 Is your desk the proper height?  
 Are your feet flat on the floor?  
 Is your back straight?  
 Are your shoulders at the same height?  
 Is your head held erect?  
 Does your body bend forward from the hips?  
 Is your chest free from your desk?  
 Are your arms in proper position on your desk?  
 Do your arms form right angles at the elbows?  
 Has your paper been adjusted to suit the conditions under which you are writing?  
 Do you hold your paper with your left hand, palm down, so that the paper may be easily shifted?  
 Does your hand glide on the tips of your third and fourth finger nails?  
 Is your wrist entirely free from the desk?  
 Is the side of your hand free from the desk or paper?  
 Is your penholder held properly?  
 Are your elbows just off the edge of your desk?  
 Are your arms resting on the large, fleshy muscles just forward of the elbow?

**DIAGNOSING MOVEMENT**

Are the muscles of your right arm relaxed?  
 In pushing the hand forward and backward through two spaces of your paper, does your hand glide on the tips of the third and fourth finger nails, and does your arm rest on the fleshy muscle of the forearm?  
 Does your arm roll on the large, fleshy muscle just forward of the elbow?  
 Does your writing position permit the pen to rest on the base line when the arm is relaxed? You should have just as much freedom of movement above the base line as below.

**DIAGNOSIS OF MOVEMENT APPLICATION**

Is your hand always in motion when the pen comes in contact with the paper?  
 Is your hand always moving in the direction of the stroke to be made when the pen comes in contact with the paper?  
 Is a preparatory movement always started just as soon as a word has been written, so that you are in proper position for writing the word that is to follow?  
 Do you keep your hand in motion between drills, letters or words?  
 Do pupils have enough circumrotation of movement to enable them to write an entire word without lifting the pen between the letters?

**DIAGNOSING SLANT**

Is your paper in the proper position?  
 Are all downward strokes made toward the center of your body?  
 Are all downward strokes made on a uniform slant?  
 Are all upward strokes made on a uniform slant?

## DIAGNOSING RHYTHM

When practicing a letter or a group of letters for corrective formation, do you count so that the pupils may have a proper idea of the rhythm?

Do you count with a watch in your hand to be sure that the rhythm is correct?

Do you have pupils count that you may know that they have a proper idea of the rhythm?

Do you have individual pupils count while others write?

Is the movement too slow?

Is the movement too fast?

## ANALYSIS OF A LETTER

1—Visualize the letter.

2—Movement to be used.

3—Characteristics:

- A. Beginning stroke.
- B. Ending stroke.
- C. Strokes peculiar to the letter.
- D. Height of the letter.
- E. Height of the various parts of the letter.
- F. Width of the letter.
- G. Slant.
- H. Alignment.
- I. Count.
- J. Rhythm.
- K. Speed at which letter is to be written.
- L. Number of letters on a line.
- M. Number of letters in a group.
- N. Quality of lines.
  - a. sharp.
  - b. wavering.
  - c. too heavy.
  - d. too light.

## DIAGNOSING A WORD

1—Visualize the word.

2—Determine movement to be used.

3—Study:

- A. Beginning stroke.
- B. Ending stroke.
- C. Letters in the word.
- D. Connective strokes.

- E. Relative heights of letters in the word.
- F. Slant of all downward strokes.
- G. Alignment.
- H. Spacing between letters in the word.
  - a. regular.
  - b. too wide.
  - c. too narrow.
  - d. irregular.
- I. Slant of connective strokes.
- J. Difficult letter or letters in word.
- K. Rhythm.
  - Spell word at correct rhythm.
- L. Number of words to be written per minute.
- M. Number of words to be written on a line.

### DIAGNOSING A SENTENCE

1. Do you dictate the sentence to the pupils at the rhythm at which it is to be written?
2. Do you have pupils spell each word at the rhythm at which it is to be written?
3. Do you have pupils keep their hands in motion between words?
4. Are the hands of pupils in motion when the pens come in contact with the paper?
5. Note alignment:
  - A. Spacing between letters.
  - B. Spacing between words.
  - C. Beginning stroke of each word.
  - D. Ending stroke of each word.
  - E. Relative height of letters.
  - F. Slant of downward strokes.
  - G. Slant of upward strokes.
  - H. Slant of connective strokes.
6. Do you pick out the words that the pupils find difficult and have them practice such words?
7. Do you pick out the letters in the words that give pupils trouble and have them give such letters special attention?
8. Do you use the drills for remedial purposes?

### CORRESPONDENCE COURSE

A complete course in the mechanics and pedagogy of practical handwriting is offered by correspondence to teachers using Palmer Method texts, the only expenditure being postage in both directions.

The course can be completed in from six to ten months, depending upon one's adherence to the printed instructions in the text, the amount of time devoted to study and practice, and the endeavor to apply muscular movement under correct conditions at all times.

Teachers are expected to follow the course in The Palmer Method of Business Writing (Red Book).

Any teacher who cares to enroll should write to the nearest office of The A. N. Palmer Company from which she will receive information as to the procedure to be followed.

At the completion of the course, teachers are advised to write the examination for the Palmer Teachers' Certificate. Many states grant credit to teachers who complete this Extension Course and obtain the Palmer Method Teachers' Certificate. The credit is applicable to a permanent certificate.

The services of the Normal Training Departments are available to students in County or State Teachers Colleges and Training Schools.

## SUMMER SCHOOLS FOR TEACHERS

Notwithstanding the fact that Palmer Method textbooks are used extensively in teachers' training schools throughout the United States, there is a continued demand for supervisors and special teachers of writing.

The courses offered in teachers' training schools, while splendid for the grade teacher, do not offer just the instructions to prepare teachers to supervise successfully. To meet this demand for trained supervisors, Palmer Summer Schools are conducted each year.

If you are interested in specializing in penmanship or improving your ability as a teacher, write to the nearest office for a catalog.

## PLACEMENT BUREAU FOR SUPERVISORS

The A. N. Palmer Company maintains a Placement Bureau, and always has on file a list of supervisors and special teachers of handwriting, who are well qualified to demonstrate and teach successfully this subject.

Graduates of Palmer Summer Schools are entitled to enrollment without fee. No charge is made to the supervisors or to superintendents for making recommendations. The function of this Placement Bureau is to assist superintendents and to recommend to them graduates who the management considers are exceptionally well qualified for supervisory or special teaching positions.

## FILING PAPERS

Many devices are offered for filing papers for different purposes. Some prefer folders made of wrapping paper, just a little larger than the papers to be filed.

Others prefer large envelopes. Many teachers have their pupils make folders from jute paper. When this plan is not practical, folders may be obtained through any stationer. The McCalmont Progress Folder is a splendid device which holds papers so that the pupils may readily discern their improvement. It is also used for progress packs.

## MECHANICAL DEVICES

Nearly every month some new mechanical devices are invented and exploited as aids to achievement in connection with the teaching of handwriting.

Their purposiveness can be classed as follows: Some are to be used for retracing lines; some for teaching slant; others for holding the fingers in correct position, while still others are said to keep the wrist off the desk and the hand from turning to the side.

Impress firmly in the minds of the pupils the principles of posture, movement visualization and motivation. Whether it be the formal handwriting lesson or the preparation of tasks involving handwriting, the method should be uniform. This certitude should be firmly fixed in the mind; then no device will ever be required to establish handwriting habits.

The A. N. Palmer Company has never endorsed nor recommended, nor, indeed, found it necessary to resort to nor advocate the use of any mechanical device in connection with the teaching of practical handwriting. Nor has the Company nor any member of its organization, in more than a quarter of a century's experience in the field, found any mechanical device that has aided pupils in learning to write.

### BLACKBOARD WALL CARDS

Each set consists of 15 cards,  $8\frac{1}{2}$  x 17 inches, and contains the entire alphabet of capitals and small letters, as well as figures and symbols.

The work on the cards is done by what is known as the "offset" process, which gives a black background of intense color that does not reflect light, thus making the forms legible from any room position.

Cards for use in connection with different handwriting systems are now obtainable from The A. N. Palmer Company.

### BLACKBOARD LINER

The Palmer Method Blackboard Liner is the invention of H. C. Walker, Supervisor of Writing, St. Louis, Missouri. It consists of a triangular frame, which rests on a carriage consisting of two rubber-tired wheels with an adjustable brass carrier, so that lines may be ruled horizontally on the blackboard with black waterproof ink. Such lines are invisible a short distance from the blackboard, but show up clearly when standing close.

The Blackboard Liner is simple to adjust and operate. After the height at which the lines are to be made has been determined, all that is necessary is to place the liner in the chalk tray, hold the marker against the blackboard and the lines will be made as fast as one can walk.

The Blackboard Liner should last indefinitely. One liner could be passed from school to school and all blackboards in the primary rooms ruled very economically.

### SPECIMEN BOOK

A forty-eight page book of medium weight, tan-colored paper, having a well-bound heavy brown-paper cover, makes this an attractive book, suitable for exhibit purposes. It may be used for an indefinite time.

### PROJECT CARDS

Project Cards offer a series of script letters and figures, printed on large cards which may be cut into small squares, leaving one letter or figure to each card. They are ideal for busy work, such as word or sentence building, or the working of arithmetic problems.

Under this plan, pupils do not acquire incorrect writing habits while working at their seats. The correct letter and figure forms enable the pupil to acquire correct

mental pictures of the letters, thus making it easy for him to reproduce them in his regular work.

Such cards, when not in use, may be kept in small boxes or individual envelopes so that the sets shall not become mixed or lost.

## HANDWRITING SCALE

A handwriting scale is useful in determining the proper placement of pupils' work. Space does not permit giving complete information as to their use and advantages.

The American Handwriting Scale by Paul V. West, Ph. D., grades rate and quality, and contains specimens from grades two to eight inclusive.

There has also been prepared for use in connection with the scale, a handwriting manual and score sheets. The manual explains in detail the advantages of the scale and its many uses. An accurate handwriting survey, including rate and quality, can be made through its use in any school system. The manual also contains statistics, explaining the research work that was done in preparing the scale.

## PAPER—ITS SIZE

In Grades one and two, paper 6 x 9, carrying a  $\frac{3}{8}$ -inch ruling, is recommended. When pencil is used, it should be soft that the pupil may write without pressure. If pens are used in the primary grades, the best quality of heavy, white paper should be used. An inexpensive paper may be used successfully by older students but in order to make conditions favorable for those just taking up the work, good material should be available.

In Grades three and four, paper carrying a  $\frac{3}{8}$ -inch ruling should be used. The size of the paper should be determined by the size of the desk. If the desk is small, paper, 7 x  $8\frac{1}{2}$ , is suggested. If the pupils have ample room at their desks, the standard size, 8 x  $10\frac{1}{2}$ , may be used.

For Grades five, six, seven and eight, a standard paper 8 x  $10\frac{1}{2}$  inches, with  $\frac{3}{8}$ -inch ruling, is recommended. White paper is generally endorsed. To conserve the eyesight of pupils or in special cases, the green-tinted Ortho-Optic paper is suggested, as scientists state that green-tinted paper is easier to the eyes.

## PENCILS

Pencils for primary pupils should be rather small or medium in diameter, with extremely soft lead, so that a distinct black line may be produced without pressure.

The hands of pupils in primary grades being small, require pencils only so large as they can be expected to carry with the muscles of the hand relaxed. A large, heavy, clumsy pencil is just as awkward for a young child as a pencil made the size of a broomstick or a pitchfork handle would be in the hand of an adult.

## PENS

In the formative stages of muscular movement handwriting, it has been found that pupils in the lower grades progress more rapidly by using a good coarse pen, that produces a sharp, clear-cut line than when exceptionally fine-pointed pens are used.

In the beginning, the pupil's touch is heavy. A fine-pointed pen may be perfect, but in his endeavor to use the pen, he will probably spring the point or drive it through the paper, and immediately remark: "This pen is no good. It won't write." Give the pupil a coarse pen, (not a stub nor ball-pointed pen) until he has become quite proficient. He then can use a medium-pointed pen more successfully. Strive for sharp, clear-cut lines, instead of light, delicate ones, which are almost illegible and are injurious to the eyes of both the pupil and teacher.

### PALMER METHOD FOUNTAIN PEN

The Palmer Method fountain pen is the result of many years of experiments. It is designed especially for those who use muscular movement writing. The very efficient pressureless feed in the Palmer Method fountain pen makes it a very fine instrument for use by teachers and also by pupils whose muscular movement habits have been established.

The Palmer Method fountain pen has five features that will not be found in any other pen. The nib is as fine as is possible to produce; is semi-flexible, and permanent. The feed is sufficiently free to allow pressureless writing, and yet sufficiently controlled to allow for the finest quality of line; the balance is absolutely right for correct pen-holding; the cap fully protects the point when not in use, so that the pen is ready for writing at all times, and the strong construction of every part gives a pen that will require the minimum of care and attention while giving the maximum of writing ease and efficiency.

### THE OVERSEER

The Palmer Method Overseer is a simple plate of transparent material upon which are imprinted the capitals and small letters of the alphabet. It is used by pupils for self-criticism and self-diagnosis.

Repeated superposition of the Overseer by the pupil over his practiced letters develops and reinforces the correct mental picture of a letter by direct appeal to the eye.

The original research work to establish the value of this device was conducted by Dr. J. S. Mikesh, Yale University. The experiment covered a period of two school years, during which several hundred pupils were tested in four different school systems, one group of pupils using the Overseer and the others working without the device. Comparison of the assembled results showed a greater improvement on the part of the pupils using the plate.

In its use the Overseer is superimposed over the letter form to be tested. The pupil using the device can see the errors in form that have been made. The device creates the correct image where the pupil can best utilize it. Its appeal to the eye is direct. By repeated superposition of the plate the correct mental picture is reinforced and developed.

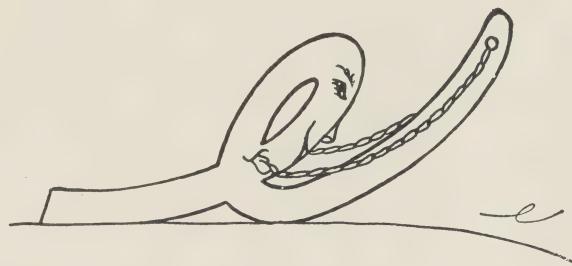
The use of the Overseer serves to give greater definiteness and concreteness to a class exercise. The use of the Overseer brings to the pupil greater appreciation of the value of letter proportions and the teacher is materially aided in her work by the pupil's self-criticism.

## LEGENDS OF LETTERLAND

Legends of Letterland is a delightful book containing stories, rhymes, jingles and songs pertaining to the various letters of the alphabet. It is illustrated in colors, and gives teachers new ideas.

The illustrations are easily reproduced and the stories help maintain interest, create enthusiasm and give pupils a better conception of the letters to be made. The book is especially adapted for use in the primary grades.

The following story is reprinted with the permission of the author.



**The Little E**

Here is the little e. He likes to coast better than anything else. Once a good fairy gave the little e a wish. The little e wished that he might ride on his sled wherever he went. The good fairy told him that he could always have a sled to ride on if he would stay on the line. The little e has been very good. He always stays on the line. Let us make some little e's sliding on the line like this. See how high the front of his sled comes up. This is to keep the wind from blowing his hat off.

Wouldn't it be nice to sing this little song while we make the little e?

Jingle bells, Jingle bells,  
Jingle all the way;  
Oh, what fun the little e had,  
Riding on his sleigh.

(Teacher demonstrates making to rhythm of song, "Jingle Bells" at four-four time.) Count 1, 2, 3, rest.

## TEACHERS' HANDBOOK OF METHODS IN PENMANSHIP INSTRUCTION

The Teachers' Handbook, by Pearle I. Mallory, Director of Penmanship, State Teachers College, Winona, Minn., is a complete outline covering penmanship instruction in the elementary grades. This Handbook for Teachers has had a very wide circulation and it is now in its fifth edition. A large number of city school systems have adapted their penmanship syllabus from the Mallory Handbook. The book contains lesson plans, type lessons, methods and suggestions, and a carefully prepared outline of work to be covered in each grade giving general and specific aims.

### PENMANSHIP STORIES

Penmanship Stories is an attractive forty-eight-page book, containing outlines and suggestions that may be used in presenting the different letters of the alphabet. It is especially adapted for use in the primary grades.

The following story is reprinted by permission of the author:

### THE OLD MAN'S CANE

(SEE FIGURES 18 AND 19)

Once upon a time an old man wished very much to have a beautiful cane like the one he saw in a store when he was down in the city. This dear old man was very feeble and needed the help that a cane would give him. One of his best friends heard of the old man's wish, and gave him a beautiful cane that looked just like Figure 18. Now this cane had the nicest kind of a handle. The old man could grasp it so easily. There is so much room, girls and boys, between the end of the handle and the main stock of the cane. Look at my picture again and notice where I have made a little cross. There is so much room in the arch of the cane for the old man's hand.

I am sure the old man would not want a cane like the one in Figure 19. No, no, girls and boys, that isn't a nice cane at all. There is no space left for the old man's hand. Look again at the space in the handle where I have made the cross. All the "cane" letters should have this open space.

Now, let me show you how many "cane" letters we have in our alphabet.



Fig. 18



Fig. 19

TO THE TEACHER:

This story is a fine one to use in developing the loop and stem in the twelve capital letters: F, H, K, M, N, Q, U, V, W, X, Y and Z.

## THE AMERICAN PENMAN

The American Penman is a monthly magazine devoted to the interest of penmanship and commercial education. It is the oldest magazine of its kind, having been published regularly for more than fifty years.

A subscription for each school in a system would do much to stimulate and create interest. Type lessons, courses in penmanship, courses in text lettering, articles on supervision, testing and teaching are offered, with timely articles of general interest to those in the educational work.

## INSTRUCTION FOR SEAT WORK

Study closely the photographic illustrations in the various Palmer Method texts. They show how children should sit while writing. The illustrations give the teacher the proper idea as to the procedure. Her interpretation of the instructions will lead her to present the subject to her pupils intelligently.

It should be kept in mind that movement drills should be used as a means only, and not as an end in themselves. The aim is to teach pupils to write. The drills are important to establish correct writing habits. Pupils should be advanced rapidly so that they shall have practice on all letters of the alphabet, as well as combinations that may be needful.

Briefly the plan follows: First, to establish correct writing habits; second, to teach the application of movement to form; third, to use the drills and exercises to establish correct writing habits; fourth, to teach pupils to carry over the movement and use it in all written work; fifth, to analyze from day to day the writing as well as the conditions under which pupils are writing, and to use such drills and exercises as are necessary for remedial purposes.

Do not at any time permit pupils to write at excessive speed, but insist that they write under proper conditions. Poor letter forms as well as illegible writing are the result of excessive speed.

Definite instructions with reference to teaching fundamental principles are given in this Manual under their proper headings.

## BLACKBOARD WRITING

The use of the blackboard in the teaching of practical penmanship is very much misunderstood. These suggestions are offered with the view of giving those who read them a better understanding of how the blackboard should be used and methods of teaching blackboard writing. The blackboard has been subjected to many abuses which have retarded the progress of pupils, when it should have been used as an aid.

Often in visiting classrooms, blackboards have been found which were covered with writing of all sizes, no two letters being of the same size or slant and at other times they have been found covered with compact, continuous oval and straight line exercises, this work being of such a character as to show clearly that pupils at the close of the practice period had no better conception of form, no better idea of rhythm, and no better control than at its beginning.

Let us see how we should proceed to present the subject of "Writing at the Blackboard."

**PREPARING THE BLACKBOARD**

Before endeavoring to give instructions at the blackboard, it should be prepared by dividing it with diagonal lines approximately eighteen inches apart. The distance between the lines should depend upon the size of the pupils. The slant of the diagonal lines should be fifteen degrees from vertical, or on a slant of seventy-five degrees.

When the blackboard is properly ruled it has the appearance of Illustration Number I.

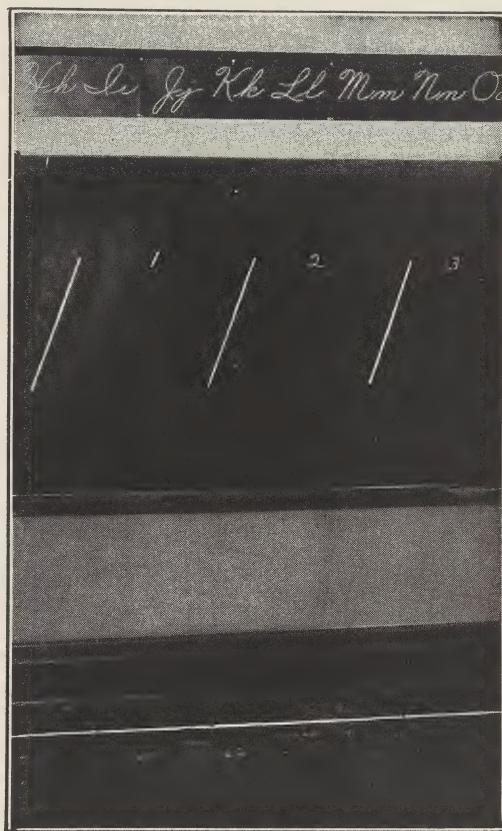


Illustration Number I

These guide lines give the pupils the correct idea of slant. In experiments along this line it was found that pupils who stood next to windows or doors where they were unaided by diagonal guide lines invariably wrote vertically because unconsciously their lines of vision centered on the edge of the door or window, and the pupils, following the edge of the door or window as a guide, made their lines vertical.

By using the guide it was found that, without much reference to direction, pupils placed their work on the blackboard at the proper slant.

### HORIZONTAL LINES

Ruling the blackboard horizontally is advocated by some teachers. Through the use of horizontal lines it is an easy matter to explain to the pupil just where he should write. This is an aid to the pupil in keeping his work in alignment; it gives him a better idea of size. When horizontal lines are used, those for the capital letters should be four and a half inches apart, and those for the small letters should be one and a half inches apart.

### RULING OF FLOOR

There is a tendency on the part of the primary pupil to stand too close to the blackboard. A good plan is to have a line painted about eight inches from the wall and then require all pupils to stand outside the line. If inconvenient to have the line painted, a chalk line may be used.

When this plan is followed it is an easy matter to keep pupils far enough from the blackboard to use skillfully the whole-arm movement. See Illustration Number 1.

### CRAYON AND ERASER

Each space at the blackboard, as shown in Illustration Number I, should be provided with a large piece of chalk and an eraser. Pupils should not be permitted to break chalk into small pieces, but should be encouraged to handle the chalk so carefully that it is not broken. This, of course, is more economical, as the chalk will last longer and pupils will do much better work than when required to write with pieces of chalk so small that they cannot be held comfortably in their hands.

### SIZE FOR BLACKBOARD WRITING

Capital letters should be made approximately four and a half inches high and the minimum letters approximately one and a half inches high. Writing of this size can easily be seen from any part of the room.

These suggestions are given for primary pupils. Older pupils, of course, may be permitted to write much smaller.

### WHERE TO WRITE ON BLACKBOARD

Pupils should be taught to write directly in front of their lines of vision. The suggestion is made that pupils be requested to take places close to the blackboard and to place check marks on the blackboard directly in front of their eyes. Then it should be explained that they are expected to write on lines of the same height as the check marks and in front of their eyes at all times.

Pupils should be taught frequently to shift the weight of the body from the left to the right foot, thus making it easy to write with perfect alignment. Another very good plan is to have the pupil take a short step with the right foot to the right while writing. This changing of position can be easily made even while writing a word without in any way confusing the pupil or interfering with the quality of the work being produced and makes it easy to shift the weight of the body from the left to the right foot.

In primary grades pupils should be required to write in the position above explained and the writing should always be in front of their eyes during all formal writing lessons. As soon as the space directly in front of the eyes has been filled, pupils should be required to erase.

### HOW TO ERASE

In teaching pupils to erase the blackboard penmanship, require them to place their erasers evenly and firmly, directly above the lines to be erased, and to pull downward slowly with equal pressure on all parts of the erasers, repeating this process until all lines are erased.

This method of erasing will cause all particles of chalk to fall directly into the chalk tray; it will help pupils to keep their hands clean, their clothing practically free from chalk dust, and the air they breathe will not be laden with minute particles of chalk dust.

### HOW TO HOLD THE CRAYON



Illustration Number II



Illustration Number III

The most successful method of teaching a primary pupil how to hold the crayon correctly is to have him first place the entire piece of crayon lengthwise against the blackboard, and grasp it with the thumb and ends of the four fingers. See Illustration Number II; then by turning the hand a little, the sharp edge of the crayon (the end to the right) may be kept in contact with the blackboard. This plan will immediately eliminate any tendency on the part of the child to extend and contract his fingers while writing.

As pupils progress in blackboard practice, they may be permitted to hold their crayons with upper ends pointing toward the palms of the hands, thus making it possible to roll slowly their pieces of crayon and keep the sharp edges in contact with the blackboard. Study Illustration Number III.

### SPEED FOR BLACKBOARD WRITING

Speed for the retraced oval and the straight line drill, as shown in Illustration Number IV, should be one hundred revolutions per minute for the oval, and one hundred downward strokes for the straight line drill; that is, we do not count on the upward stroke, but the crayon should remain on the blackboard while moving upward.

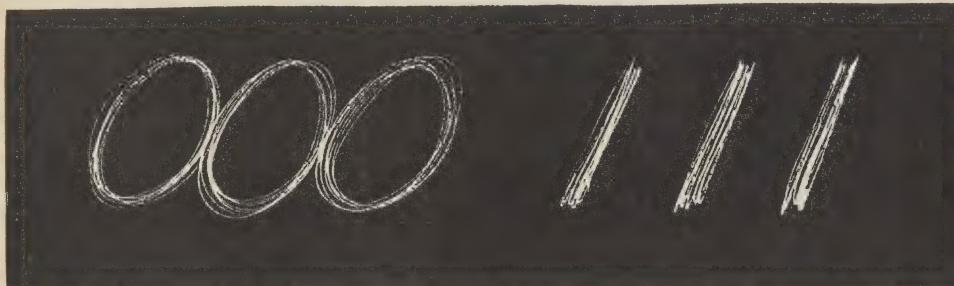


Illustration Number IV

The speed for practice on letters and words should be one-half as fast as the instructions for seat work given in The Palmer Method of Business Writing.

### MOVEMENT USED FOR BLACKBOARD WORK

Whole-arm movement is used at the blackboard; the same movement which is used at play. No part of wrist, hand, fingers, or finger nails should at any time touch the blackboard.

Do not confuse the whole-arm swing that is used in blackboard writing with the movement used for seat work. *The two movements are entirely different.* At the desk the arm should rest on the large muscle just forward of the elbow. The wrist or side of the hand should not touch the desk, but the tips of the nails of the third and fourth fingers should come in contact with the paper. They serve as a movable rest. Compare the illustration showing the position at the blackboard with the illustration showing the correct position for seat work.

### POSITION AT BLACKBOARD

Study Illustrations V and VI. Writing Lessons for Primary Grades should be held in left hands open at the copy that is being practiced. For purposes of visualization and comparison frequent reference should be made to these copies, and pupils should be

taught how much larger the copies should be practiced on the blackboard than they are shown in their books. The erasers should be kept in the chalk rail directly in front of the pupils, where changes may be made quickly from chalk to eraser. Standing about eight inches from the blackboard, pupils should turn their left sides toward blackboards as shown in Illustrations V and VI. The right elbow in writing position should be nearly as high as the shoulder.



Illustration Number V



Illustration Number VI

### USE OF THE BLACKBOARD

The use of the blackboard in teaching primary penmanship has three purposes:

- (a) To give pupils the right sense of direction.
- (b) To give pupils the right idea of rhythm.
- (c) To give pupils the right idea of form.

Practice at the blackboard may be discontinued just as soon as all pupils have acquired the right knowledge of rhythm, the right idea of form, and the right sense of direction. This is usually at the end of the first year in school.

Shall pupils in grades three to eight practice blackboard penmanship, is a question frequently asked by teachers. Since the movements used at the blackboard and desk are so radically different, the blackboard practice will not be an advantage in connection with seat work, except for the one purpose of teaching visualization. Thus, the blackboard practice should be limited above the second grade, to pupils who are beginners, and even then but a very small fraction of the time devoted to the lesson should be spent at the blackboard.

### DRILLS TO BE USED AT BLACKBOARD

The retraced oval exercise, to the count of ten, is suggested to give the pupil the right idea of rhythm, form, and slant. For the same reason the retraced form of the straight line exercise is given to the count of ten as shown in Illustration Number IV.

It must be understood that the practice of the oval and the straight line drills at the blackboard is not for the purpose of developing movement, since pupils practice constantly the whole-arm movement in their play, using this movement unconsciously. The whole-arm movement, having been previously developed in play, makes it possible for us to concentrate on form and rhythm when presenting the retraced oval at the blackboard, and to give special attention to rhythm and teaching proper slant or direction when practicing the straight line drill.

These are the only forms of the two exercises that can be profitably presented at the blackboard. Other exercises at the blackboard should be in the nature of single letters, groups of letters, words, sentences, the over-over movement as used in the letters *m* and *n*, the under-under movement as used in the small letters *i*, *u*, and *w*, the up-round-up movement as used in the small *e* and *l*, and a few other easy drills, but never the compact continuous ovals or straight line drill.

### VISUALIZATION

Writing is no longer presented through the teaching of the many principles formerly used, but through a letter, a group of letters, or a word as a unit, with occasional reference to the straight line, the left and right curves as elements.

All letters of the alphabet are developed from the oval and straight line drills or from a modified form of either one or a combination of the two. By dividing an oval with the oblique straight line, we have the right curve and the left curve. These elements may be taught to good advantage, but instead of referring to them as the left curve or the right curve, use such expressions as, "the curved under stroke" and "the curved over stroke," thus: *uu* "curve under," *nn* "curve over." These descriptions of the elements are more easily understood and cause pupils to respond quickly to the suggestions of movement and application.

Let us keep in mind that the blackboard should be used as a means to an end, as a corrective medium, as one that will help to give the pupils right ideas of form, rhythm, and direction.

Study the following illustrations:



The above illustration represents the "over" and the "under" motion.



1. The curved over stroke or left curve.
2. The curved under stroke or right curve.
3. The straight line or oblique line.

It has been found that pupils are able to visualize the form of a letter or a word and to reproduce it more rapidly, more easily, and with a better conception of form under this plan than when the analytical plan of teaching by principles alone is followed. So our plan of teaching blackboard work will be through visualization and through the aid of the three elements.

#### SUGGESTIONS FOR VISUALIZATION—METHOD

1. Write the form (a letter, a word, or group of letters) on the blackboard. While writing at the proper speed, repeat the rhythmical count.
2. Have the class repeat the rhythmical count several times at the proper speed, while the form is written on the blackboard.
3. Have the pupils raise the right hand and with the index finger extended, trace in the air the form that was written on the blackboard, at the same time repeating the rhythm at the right speed.
4. Erase form to be visualized and have pupils trace in the air as suggested in step No. 3.
5. Write the form on the blackboard within easy sight of the pupils. Have a pupil go to the blackboard. Trace first the form in the air while the rhythmical count is given, then trace the form with the tip of the index finger while the rhythmical count is repeated by either teacher or pupils.
6. Erase. Have pupil write the form on the blackboard to the rhythmical count.
7. Repeat process with other pupils until ten pupils have been taught to write the form.
8. Send a group of ten pupils to the blackboard repeating the process as given in steps 5, 6 and 7.
9. Have entire class go to the blackboard, follow the same method as given in steps 5, 6, 7 and 8, but instead of having pupils visualize from blackboard copies, have them use the white-on-black copies as given in Writing Lessons for Primary Grades.

**A SUGGESTION FOR CLASS INSTRUCTION**

Have pupils pass to the blackboard, take crayon and eraser. The teacher then says, "Attention! We are going to write the capital O. Open your books to page seventeen. I do not want any pupil to write until I give the signal; then I want all to start at the same time and to keep with my count; that is, we are all going to touch the blackboard at the same time and we are all going to finish at the same time.

"Watch me very carefully." The teacher holds the book before the pupils and traces "big round O" while she says: "I write 'big round O.' Now raise your right hands, hold your crayon just the same as if we were going to write the form on the blackboard, and make the motion in the air. All together, 'big round O.' Again, 'big round O.' Again, 'big round O.' That's fine!

"Now face the blackboard. All together, write: 'big round O,' 'big round O.'

"Attention! Step back from the blackboard."

The teacher can then pass from pupil to pupil offering suggestions as: "This capital O is fine. I want you to keep this form in mind and the next time make your capital O look just like this one." To the next pupil the teacher might say, "Your capital O is too small. Next time make it just a little bit larger; about this size." (The teacher, of course, placing the correct form on the blackboard.) To the next pupil the teacher might say, "Your capital O is too large. See if you can make it smaller the next time; just about this size."

After the work of each pupil has been criticized and suggestions have been given, the signal to face the blackboard and erase should be given, calling attention to the fact that the pupils erase downward each time. Repeat the process. Be definite. Be sure that your instructions are understood by all pupils.

The same method for teaching letters, groups of letters, or words should be followed. Never instruct pupils to erase until their efforts have either been approved or criticized constructively.

All blackboard work should be in the nature of class instruction. In a short time pupils will become so well trained that it will be a pleasure to have them write at the blackboard. They will all begin at the same time and they will all finish the drills at the same time, and at the signal to erase, all will erase at the same time.

This method of class instruction stimulates the backward pupil and encourages him to keep up with the class. Through this method of instruction we appeal to the pupil's sense of sight, touch, direction, rhythm, to the hearing and the speech; and in a very short time the work really becomes a part of the pupil. He knows the correct form when he sees it. He knows the correct rhythm when he hears it.

During the first few weeks of school, pupils should not be permitted to use the blackboard for busy work, thus avoiding incorrect habits at the blackboard. Ten, fifteen or twenty minutes a day may be devoted very profitably to blackboard work during the first half of the first year, depending, of course, on the requirements stated in the course of study.

The use of the blackboard by the teacher above the primary grades should be to show the pupils the mistakes they made and how to correct them. In order to impress upon the mind of the child that he has made a mistake, it is often necessary for the teacher to exaggerate the mistake which the pupil has made. This will enable the

pupil to see more clearly his errors. He will then probably say, "If the letter I made is like the form you put on the backboard, I now see my mistake." It is difficult for one to see his own mistakes, but when they are pointed out to him by others and suggestions made for their correction, he can usually see quickly just what is wrong.

Writing on the blackboard does not have the same appearance from every part of the room and so, when using it to illustrate the teacher should be very careful to place a number of illustrations on the blackboard at different points, so that pupils may see clearly the forms and slants.

### **INSTRUCTIONS FOR PRESENTING THE DRILLS AND EXERCISES IN WRITING LESSONS FOR PRIMARY GRADES**

Teachers, in presenting the fundamentals of practical writing, should refer to the instructions given elsewhere in this Manual with reference to teaching posture, movement, rhythm and penholding, and should refer to the illustrations in the pupils' texts that a definite outline might be prepared.

#### **DRILL 1—Page 9**

This exercise should be made with a push-pull movement, the arm rolling on the fleshy muscle of the forearm; the wrist and the side of the hand should be free from the desk. The hand should slide on the tips of the third and fourth finger nails. Using the push-pull movement, the arm moves in and out of the sleeve; the downward strokes should be made toward the center of the body and the upward strokes from the body. The slant of individual pupils will vary slightly. Use a descriptive count, such as: "push-pull," until the pupils become accustomed to the movement, then later use a numerical count, such as: "1-2, 3-4, 5-6, 7-8, 9-10, 1-2, 3-4, 5-6, 7-8, 9-20." Make the exercise at a rhythm not faster than 160 push-pull strokes per minute.

#### **DRILL 2—Page 9**

Make six revolutions for the oval. The drill, as you will note, is two spaces high. After the oval has been made give the pupil ample time to change the direction of movement, then make the straight line movement or the push-pull exercise to the count of six, counting "round, round, round, push-pull, push-pull, push-pull," or count, "1-2-3-4-5-6" for the oval then "1-2, 3-4, 5-6," for the push-pull exercise. Rhythm—140 strokes per minute.

#### **DRILL 3—Page 10**

This exercise is used to teach continuity of movement. Rhythm—140 revolutions per minute. Count, "round-round-round," etc., or "1-2-3-4-5-6-7-8-9-10," etc. If pupils are inclined to make the exercises too slowly, use a suggestive count, such as "make them faster." If pupils are inclined to write too fast, use the suggestive count, "make

them slower, make them slower," until the pupils have the correct speed in mind. If the drills are too heavy, through the suggestive count, "make them lighter, make them lighter," the pupils will respond.

#### DRILL 4—Page 10

For the straight line exercise, count "1-2, 3-4, 5-6, 7-8, 9-10," making 100 push-pull strokes on one-half of the line; follow the same count for making the oval on the second line. At least 100 ovals should be made halfway across the line. Rhythm—140 revolutions per minute.

#### PAGE 12

Count, "over, over, over, over, over, under" for each exercise. Endeavor at all times to have pupils sitting in correct posture when the signal to write is given. Have the pupils understand that the hand should be in motion when it touches the paper. The speed should not be excessive but such as will produce a light, sharp line.

#### PAGE 13

Count, "up—round—up—round—up—round—up—round—up." See that the speed is not excessive but such as will enable the pupil to have good control at all times.

#### PAGE 14

Count, "over, over, over, up—round—up." Allow enough pause between words for pupils to change the direction of the movement. Be sure that pupils are practicing under favorable conditions, that the wrist is free from the desk, that the hand is resting and sliding on the tips of the third and fourth finger nails and that the arm is resting on the fleshy muscle just forward of the elbow. This gives three points of contact: the forearm, the finger nails and the point of the pencil. The rhythm should be fast enough to produce light, sharp lines but slow enough to enable the pupil to control the movement.

#### PAGE 15

The count for the small "s" may be, "swing, back, swing, back, swing, back, swing," or "1, stop, 2, stop, 3, stop," "1-2, 3-4, 5-6." Emphasize at first the stop at the top where there is an angular connection, the stop at the base where the stroke is retraced. Have pupils compare their copy with that in the Manual. Point out their mistakes; show them how to correct them; refer constantly to the outline, which is given elsewhere in reference to diagnosing posture, movement, rhythm, letter forms, or to the outline diagnosing movement application.

## PAGE 16

Rhythm, "swing, back, up—round—up—round—up." This count is descriptive and explains the kind of movement that is used. Later a count of "swing, s-e-e," may be used. A descriptive count may be used for some words especially when they have only two or three letters. When the movement is complicated, it is best to use a descriptive count for the first letter and merely pronounce the other letters in the word at the approximate rhythm at which they should write.

The pupils should always have the proper rhythm in mind. Before writing the word you might say to your pupils, we are now going to write the word "s-e-e." Notice how I write it on the blackboard. While I am writing the word, I am going to give you the rhythm at which it should be written: listen closely, "swing, back, up—round—up—round—up." Repeat the rhythm for me while I write the word. If the pupils' idea of rhythm is too fast, repeat the rhythm for them as it should be. If the pupils' idea of rhythm is too slow, have them repeat the rhythm a number of times at the proper rate of speed. When they understand the rhythm at which the word is to be practiced, and you have called attention to the manner in which they should write have the pupils write the word for you.

If there are any mistakes made, point them out very carefully and explain just what correction they should make. If the pupils round out the top of the "s," it is not sufficient merely to point out the mistake but you must take pains to explain why the mistake was made so that the pupil will understand. If a round turn is made, it is because a continuous movement was used in making the "s"—a stop movement must be used. Wherever there is an angular connection, there must be a decided stop or pause. This may be emphasized in the beginning stages of the work. After the pupil gains control, the time of the stop or pause may be decreased.

## PAGE 17

Count for capital "O" should be "1-2" or "big round O." Call attention to: the beginning stroke, the advance stroke, that the hand should be in motion when the pen touches the paper, and that it should be moving in the direction of the ovals they have previously practiced. If the letter be made too large, the pupil is using too much physical force or too much speed. If the letter is too small, he is not using enough force or propelling power.

The last line of the copy may be written to the following count: "big round O,—swing back, up round—up round—up,—over, over, over, up—round—up." The conditions under which the pupils write should be favorable, such as will enable them to continue to improve.

## PAGE 18

Count, "o, slide, o, slide, o, slide," or "1, slide, 2, slide, 3, slide." Note that the "o" is closed at the top. This means that two decided pauses or stops must be made on the second and third "o's." The rhythm should be such as to produce sharp lines. Many suggestive, corrective or descriptive counts may be used with this letter, such as, "round them out, round them out, round them out," or "close them up, close them up, close them up." If pupils are out of position, a count should be given such as "sit up,

sit up, sit up," or "wrist up, wrist up, wrist up" or "make them smaller, make them smaller, make them smaller," all in perfect rhythm just as if one were saying, "1-2, 3-4, 5-6."

#### PAGE 19

The best plan in presenting a word such as "o-n-e," is to spell the word for the pupils, as "o-n-e." Pupils should understand how to spell the word and should be able to spell it in unison at the rhythm at which they should be expected to write.

#### PAGE 20

The small "i" is made with an under movement; therefore, the count should be "under, under, under, dot, dot, dot." If there is a tendency on the part of the pupil to make the first stroke too straight, the descriptive count should be "curve, curve, curve, dot, dot, dot."

#### PAGE 21

A good rhythm for the word "s-u-n" is "swing back, u-n." You may, at any time, use supplementary words from your spellers, or from your readers for additional practice. Simplify the teaching of writing and use such counts as pupils can understand. Do not use a long, complicated, descriptive or numerical count for words that your pupils cannot follow in actual writing, but keep in mind that the pupils under your direction are trying to respond. They are trying to think of posture, movement, penholding, and rhythm.

#### PAGE 22

If you prefer, the plan for individual letter practice can be given on individual words before the word itself is written. Some teachers prefer to follow this plan while others prefer to teach the word as a unit. As the pupil has had practice on the small "n," the small "u," the one new letter to present at this time would be the small "r," which is given to a descriptive count of "over, up, swing." The pupils should be taught to make a decided stop at the base, a decided stop at the top, where the angular connections occur. For the word "run," we can count, "over, up, swing—u-n."

#### PAGE 23

The descriptive count for the capital "S" may be "up round back, swing." For the word, capital S-e-e. The angular connection on the "S" should be emphasized and the pencil should be held at this point, giving the pupil time to think of the forms that are to follow.

#### PAGE 24

These words are offered for additional practice. This list may be added to if you feel pupils need more word practice than has been offered. The suggestion is made

that the descriptive count, with which you are now familiar, be used for the first letter in the word and the second letter in the word be pronounced.

### PAGE 25

It is expected that you will refer frequently to the conditions under which pupils are practicing and that you will make corrections as often as is necessary to emphasize this principle. It is only through constant repetition under favorable conditions that correct writing habits may be thoroughly fixed.

For the word "nine," a descriptive count such as, "over, over—i-n-e" may be used. If we were to describe each stroke used in a single word of this kind, it would be complicated and confusing to the pupil. Have him visualize the copy, repeat the rhythm and retrace the form in the air. If the word is practiced under proper conditions, the pupil will advance rapidly.

### PAGE 26

Rhythm for the word "win" should be "up, under, under, swing, i-n, dot." For the small "w," under, under swing."

### PAGE 27

The new letter presented in this lesson is the small "v" which should be presented to the count of "over—under, swing." Emphasize the angular connection. The rhythm for the word "vine" may be "over—under, swing, i-n-e."

### PAGE 28

Count "1, 2" for each "A" or "round—up, drop."

### PAGE 29

For the small "an," a good count to use is "round up, under—n." If you wish to practice the small "a" individually, a good count is "round—up, under."

### PAGE 30

The small "c" may be presented as an individual unit to the count of "dot, round." In writing the word "can," the following count is suggested, "dot, round, a-n."

### PAGE 31

This word starts with an over movement. The count should be for the word "man," "over, over, over—a-n."

### PAGE 32

Words offered for study and practice. Additional words taken from the speller or reader with which pupils are familiar may be presented.

**PAGE 33**

The new letter presented in this lesson is the small "x." Part of the letter is made like the last stroke in the small "n," just an "over—under" movement. The crossing stroke is made on the connective slant by crossing the downward stroke. Count "over—under, cross." Rhythm for the word "six" may be "swing back—i-x, cross."

**PAGE 34**

The rhythm for the small "t" may be "curve up, down, cross" or "curve up, down-under, cross." For the word "time," "curve up, down, i-m-e, cross, dot."

**PAGE 35**

The count for the small "d" may be "round up—down under." For the word "dime," "round up—down under, i-m-e." You will note that the loop form of the "d" is presented. This can be made with less effort, more rapidly and with an easier movement than the retraced stem. The loop form of "d" is more practical.

**PAGE 36**

The count for the word "mile" is "over, over, over, i-l-e," for the "l," "up—loop—up" and the same count is given for the small "e," "up—round up."

**PAGE 37**

For the small "b," count "up—loop—up, swing," emphasizing the angular connection. For the word "ball," count "up—loop—up, swing, a-l-l."

**PAGE 38**

This is a splendid group of words for study and practice. You may spell them for the pupils, using a descriptive count for the first letter, or merely have the pupils write from dictation.

**PAGE 39**

The small "h." Count "up—loop, over—under." For the word "hill," "up—loop, over—under, i-l-l, dot."

**PAGE 40**

For the "k," count "up—loop, over, down, under." For the word "like," "up—loop, i-k-e, dot."

**PAGE 41**

For the "g," count "round—up, down—loop." For the word "go," "round up, down loop—o."

**PAGE 42**

For the "y," count "over under, down loop." For the word "you," "over under, down loop, o-u."

**PAGE 43**

For the "j," count "under, down loop, dot" or "curve, down loop, dot." For the word "jay," "under, down loop, a-y, dot."

**PAGE 44**

For the small "p," count "up, down—over, swing." For the word "pen," "up, down—over, e-n"—emphasizing the stop at the top, and the second angular "up, down—over, swing" connection in making the small letter "p."

**PAGE 45**

For the "f," count "up down up, swing." This letter requires more movement than any other letter in the alphabet, and it might be well to have the pupils test the movement to see that they have at their control two full spaces of movement before starting to write the letter. For the word "fine," either spell the word or count "up down up, i-n-e, dot."

**PAGE 46**

In presenting the sentence and words on this page they may be dictated or a descriptive count may be used. For the first letter, the descriptive count may be used, spelling the second, third and fourth letters of the word merely to give the pupils the proper idea of rhythm. A good plan is to have all the words on the page reviewed and written on the blackboard. See that the pupils are familiar with the spelling and the forms of letters to be made and then have them write from dictation, later comparing their copy with that in the text. In this manner mistakes may be pointed out and corrected.

**PAGE 47**

For the "q," a descriptive count is used: "round up, down up, swing." For the word "quit," "round up, down up, u-i-t, dot."

**PAGE 48**

For the "z," a descriptive count is given: "over down—over" or "over down loop." For the word "zoo," the rhythm being complicated, the suggestion is made that the word be spelled for the pupils.

**PAGE 49**

The counts for the numerals are as follows: "one," 1; "two," 1-2-3; "three," 1-2-3; "four," 1-2-3; "five," 1-2, 3;—the downward stroke being made first, and the flag attached afterward. "Six," 1-2; "seven," 1, 2; "eight," 1-2. The "eight" should be started with a downward stroke just as if you were starting to make the printed form of the letter "S." "Nine," 1, 2; "naught," 1.

**PAGE 50**

Count for the capital letters, both the descriptive and the numerical, is given under counts elsewhere in your Manual.

**PAGE 51**

Count six for the oval, two for the capital "O." The oval should be started with a downward stroke, retraced six times; lift the pen at the base line, swing down around to the beginning of the capital "O." The count for the small "o" is "1-slide, 1-slide; 1-slide" or "1-2, 3-4, 5-6."

**PAGE 52**

The count for the small "m" made in groups of three is "1-2-3, 4-5-6, 7-8-9." The rhythm should be fast enough to produce sharp, clear-cut lines. The count for the small "n," when made in groups of three is "1-2, 3-4, 5-6."

**PAGE 53**

The count for the capital "M" is "1-2, 3-4." As twelve capital letters have the same beginning stroke, it might be well, at this time, to group such letters so that pupils will have an idea of the similarity of the strokes used. If the pupils have trouble in making the letter, have them spend some time studying the beginning strokes.

In practicing the sentences at the bottom of the page, it would be well to have pupils write each from dictation, provided you are giving class instruction. If you are giving individual instruction, have the pupils visualize the sentence, then proceed to write it. This will give you an opportunity to offer suggestions and individual criticisms.

**PAGE 54**

The count for the capital "N" is "1-2, 3." Points to emphasize: the small loop at the beginning and the finishing stroke, which is exactly the same as that of the capital "A."

**PAGE 55**

The first stroke of the "W" is the same as that of the "M" and "N." A descriptive count may be used, such as "loop down, up, down, up" or "1-2, 3-4."

**PAGE 56**

A careful study should be made of this letter,—capital "H." The capital stem is the same as that used in the "M," "N" and "W." You will note that the second stroke is on the same slant as that of the capital stem, and that it is finished with a loop over movement. A descriptive count such as "loop—down, curve, over—loop" may be used.

**PAGE 57**

The capital "C" may be made to the count of "1-2" or "down round." Note that the beginning movement of the "C" is made exactly like the small "o."

**PAGE 58**

Make the capital stem of the "T" to rest on the base line; finish the "T" with a cap above the stem. Rhythm for the base should be "swing 1." For the cap, "loop over."

**PAGE 59**

The capital "F," as shown here, is made exactly as the capital "T," with the exception that a cross is placed a little above the center. This is a very practical form of the letter and it is easy to make and easy to teach.

**PAGE 60**

For the capital "P," a descriptive count such as "up, down over" may be used, or a count of "curve 1, 2-3," counting for the upward stroke or just 1, 2-3. For the capital "R," a descriptive count, such as "up, down—over loop—drop" or "curve down, over drop" may be used.

**PAGE 61**

For the capital "K," count "loop down, down loop down" or "1-2, 3-4."

**PAGE 62**

For the capital "E," count "dot, down-loop-round," or "1, 2-3" or "dot, 2-3."

**PAGE 63**

For the capital "B," count "down, up loop-round, swing," or "1, 2-3, swing."

**PAGE 64**

For the capital "D," count "down loop up loop." A good plan to follow in practicing the capital "D" is to alternate it with the capital "O," as the main form of each letter is similar.

**PAGE 65**

The capital "I" is made from the retraced oval. The count starting with the upward stroke may be "capital I, swing," or "up—round—dot, swing."

**PAGE 66**

The capital "J" is made from the reverse oval, the upward loop being twice as wide as the lower loop. The upward stroke on the lower loop crosses the upward stroke of the upward loop on the line. Count for "J," 1-2.

**PAGE 67**

The descriptive count for the capital "V" is "loop down under." The numerical count may be used, such as "1-2," expecting the letter to be finished after the count is given.

**PAGE 68**

For the capital "Y," count "loop down, under loop," or "loop down under, down loop." The numerical count which may be used is "1-2, 3."

**PAGE 69**

Count to be used for the capital "U" is "loop down under, drop," or "1-2, 3."

**PAGE 70**

For the capital "G," count "up round, down, swing." Emphasize both angular connections which will give the pupils control.

**PAGE 71**

For the capital "L," a good count to use is "swing loop loop" or "curve loop loop."

**PAGE 72**

For the capital "Q," count "1-2-3" or "loop down loop."

For the capital "X," count "1-2, 3-4," or "loop down, down around."

For the capital "Z," count "1-2-3," or "loop down loop."

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2. Examinations should be arranged first by schools and then by grades. Keep the tests of each grade fastened together with rubber bands.
3. A letter of certification of teacher or principal should be attached to the examinations of each grade. One letter covering all tests in a package will suffice.
4. Either style of small r may be used.

**PENS REFERENCE**

All examinations submitted for Awards (Silver and Gold Star Buttons and Bronze Emblems for First and Second Grades excepted) should be written with pen and ink. Examinations will not be considered if written with red ink. Preference is given to black ink, but blue or blue-back writing fluid may be used.

**HOW TO SEND PAPERS**

There are two ways only of sending examinations—by first class mail or by express. Please do not attempt to send papers by parcel post, because, even if the clerk at the sending office wrongly accepts them as parcel post matter, *our* post office will *inevitably* discover them to contain examination papers and will refuse delivery of the papers without payment of sometimes extremely large due postage charges which neither we nor our patrons are prepared to pay. When sending papers, always instruct your messenger to send all packages by express, except very small packages weighing less than a pound, which may be sent as cheaply by first class mail. Never, when sending papers by express, enclose remittances or other communications with them, and NEVER send papers by parcel post.

**GENERAL INFORMATION**

To simplify the system of issuing Awards and Certificates and eliminate mistakes and misunderstanding, the Board of Directors of The A. N. Palmer Company has decided to place the award fees on a strictly cash basis. No Awards will be issued until all charges have been paid.

When examinations are received at the various offices of The A. N. Palmer Company, and judgment has been passed upon them, two reports will be mailed to the school. These reports should be examined carefully to see that all names of pupils who have been successful in meriting Certificates are spelled correctly and the complete address given of the ones to whom Awards are to be sent. A remittance covering all fees should be attached to one report and mailed to The A. N. Palmer Company. No Awards will be mailed until an approved copy of the report has been received. Two copies of the report will be mailed to you, one to file for reference and the original to be returned to the Company. If you desire the original report returned, make this notation on the report.

Do not make a remittance until you have received a report. It is not necessary to write letters in reference to the examinations. See that every set of papers is properly certified.

### HOW TO ORDER PALMER AWARDS

Send original copy of your report (after it has been approved, spelling of names corrected, etc.) together with necessary fee in stamps, check or Money Order.

If any names are omitted from report write The A. N. Palmer Company at once, giving name of applicant, number of report, and Award desired. It always saves time to refer to the report number.

When ordering Progress Pins, names of pupils desiring this Award must be checked on report and returned to the office serving you.

**SEND NO MONEY FOR AWARDS UNTIL A REPORT REACHES YOU.**

### STANDARD FOR AWARDS

#### RATING BY AMERICAN HANDWRITING SCALE BY DR. WEST

1st Grade—Silver Star Button. Fair—75%. On 2nd Grade Scale.

2nd Grade—Gold Star Button. Good—81%—G or Higher. On 2nd Grade Scale.

3rd Grade—Palmer Method Button. Good—81%—G or Higher. On 3rd Grade Scale.

4th Grade—Merit Button. Good—81%—G or Higher. On 4th Grade Scale.

5th Grade—Progress Pin. Good—81%—G or Higher. On 5th Grade Scale.

6th Grade—Junior Certificate. Fair—75%—F or Higher. On 6th Grade Scale.

7th Grade—Final Certificate. Good—81%—G or Higher. On 7th Grade Scale.

8th Grade—Final Certificate. Fair—75%—F or Higher. On 8th Grade Scale

### JUNIOR AND SENIOR HIGH SCHOOL

Certificate for Superior Ability. Good—81%G or Higher. On 8th Grade Scale.

### NORMAL SCHOOLS AND TRAINING SCHOOLS

Teachers' Certificate. Excellent—93%—E or Higher. On 8th Grade Scale.

### PREPARING EXAMINATIONS FOR AWARDS

Examinations may be submitted for Awards at any time during the year. The suggestion is offered that diligent pupils who are using muscular movement in all writing activities be permitted to write the examination prescribed for the grade as early in the school year as possible.

Interest and enthusiasm are then manifested, and the issuance of Awards is not confined to specified periods. Consequently, efficient service can be given to schools when examinations are sent regularly instead of being forwarded just prior to the closing of the semester.

It is very unsatisfactory to permit pupils to begin to prepare tests for Awards as soon as a new drill has been practiced. To illustrate: As soon as Drill 1 has been practiced, some teachers request their pupils to make a copy of it to be applied toward the final test. The following week, a copy of Drill 2 is added, etc. Eventually, the entire test is completed, but upon inspection it is found impossible to give it a favorable rating, due to its irregularity.

Again many teachers require pupils to practice only drills prescribed for the test. Thus, many important drills are omitted. Pupils should be required to study and practice every drill and exercise in the handwriting text; to motivate muscular movement under all conditions, in all writing activities; this will enable them to prepare tests with facility and without additional time and effort.

The quality of handwriting submitted by pupils is optional with the teacher,—they will give her just what she will accept.

It incurs additional expense and work to send examinations for Awards when one knows that the writing will not merit them.

## IMPORTANT INFORMATION

Prompt and efficient service is obtainable from The A. N. Palmer Company when teachers have pupils follow absolutely the following conditions in the preparation of their tests:

State in each set of examinations submitted the name and complete address to whom the report is to be mailed: Illustration

1. Applicant's name	(John Bancroft)
2. Name of school	(Robert Fulton)
3. City and state	(Albany, N. Y.)
4. Teacher's name	(Miss Clara Wilson)
5. Grade	(8A)

## CERTIFICATION OF TEACHERS

Teachers frequently inquire, "Is it necessary that teachers obtain Palmer Method Teachers' Certificates before their pupils are eligible to submit tests for Awards? The answer is, "It is not necessary that teachers possess Palmer Method Teachers' Certificates before their pupils may obtain Awards, but the study and practice of Palmer Method Handwriting will qualify a teacher to write a highly satisfactory examination for that Award." This preparation will be productive of results in her class that should be rated good, very good or excellent, rather than mediocre or poor.

## FORM OF CERTIFICATION

(This certification will suffice for all examinations being sent in one particular package.)

Date.....

The A. N. Palmer Co.,  
Nearest Office.

Gentlemen:

I hereby certify that the attached papers were written by....., a pupil (or pupils) in Grade....., School....., City....., State....., that the drills were written in accordance with the instructions given in the Palmer Method textbooks and that applicant (s) has (or have) so thoroughly mastered muscular movement that it has become habitual and is used in all written work.

Application is made for..... Award.....  
Teacher.....  
Principal.....

**CERTIFICATE CORRECTIONS**

Mistakes occur occasionally in ordering and filling out Certificates. If you should receive one on which the name has been spelled incorrectly, make the correction on the face of the Certificate, just over the incorrect name; write on the Certificate the name and address to whom the corrected one should be sent; fold; place in an ordinary envelope and return to the office of The A. N. Palmer Company from which the Certificate was received. A Certificate on which the name is correctly spelled will be issued immediately without additional fee. In the case of small certificates, remove the certificate from the folder and return this only; the corrected certificate will then be sent and may be replaced in the folder.

**SILVER STAR BUTTON AND BRONZE EMBLEM**  
**WRITING LESSONS FOR PRIMARY GRADES (Blue Book)**  
**GRADES 1A AND 1B**

- Page 9. One-half line, two spaces high; on the last half of the line make ovals on page 10 two spaces high.
- Page 13. One line as given in the book.
- Page 14. One line as given in the book.
- Page 16. One line as given in the book.
- Page 17. Last line as given in the book.
- Page 18. One line as given in the book.
- Page 24. First line as given in the book.
- Page 38. First line as given in the book.
- Page 46. First line as given in the book.

**INSTRUCTIONS**

Use paper 6x9, with  $\frac{3}{8}$ -inch ruling. Omit one line between drills. Write pupil's name beginning at the left side on the first line of the paper. Pencil may be used.

**HOW TO ORDER SILVER STAR BUTTONS AND BRONZE EMBLEMS**

Examine closely the report. If any names have been omitted, make the notation on the report and return it to the office from which it was received. There is a fee of five cents (5c.) each for Bronze Emblems. State which emblem is desired.

**GOLD STAR BUTTON AND BRONZE EMBLEM**  
**WRITING LESSON FOR PRIMARY GRADES (Blue Book)**  
**GRADES 2A AND 2B**

- Page 9. One-half line, two spaces high, finish line from page 10. On the last half of the line make oval and oblique line, one space high.
- Page 51. One line of the oval and capital "O." One line of the small "o" drill.
- Page 52. One line of the small "m" drill. One line of the small "n" drill.
- Page 53. One line of the sentence.
- Page 59. One line of the sentence.
- Page 69. One line of the sentence.

One copy of the following paragraph used in the American Handwriting Scale test for Grade 2:

"Anna has six dear baby kittens. They play with a round red ball. She gave them a cup of good milk."

## INSTRUCTIONS

Use paper 6x9, with  $\frac{3}{8}$ -inch ruling. Write pupil's name on the first line at the upper left side of the paper. Pencils may be used.



SILVER STAR  
PRIMARY BUTTON  
For 1A and 1B



BRONZE EMBLEM  
FIRST GRADE



BRONZE EMBLEM  
SECOND GRADE



GOLD STAR  
PRIMARY BUTTON  
For 2A and 2B

## HOW TO ORDER GOLD STAR BUTTONS AND BRONZE EMBLEMS

Examine closely the report made on the tests submitted by your pupils. If any names have been omitted, make the notation on the report, instead of writing a letter. Having supplied the information on the reverse side of the report, indicating which buttons you desire, return the original report to the office from which it was received. There is a fee of five cents (5c.) each for the Bronze Emblem.

## PALMER METHOD BUTTON AND BRONZE EMBLEM

(Pupils, in any grade above the 2B, may submit tests for this award.)

## REQUIREMENTS

THE PALMER METHOD OF BUSINESS WRITING. (Red Book)

The first 25 drills, also one copy of:

"A big car nearly ran over Bobby. He jumped quickly away from it. Now he does not play in the road." (Test for the grade, taken from the American Handwriting Scale.)

or

PALMER METHOD HANDWRITING, GRADES III AND IV. (Brown Book)

The first 25 exercises, and one copy of the following test, from the American Handwriting Scale:

"A big car nearly ran over Bobby. He jumped quickly away from it. Now he does not play in the road."

or

PALMER METHOD HANDWRITING, GRADES V AND VI. (Green Book)

The first 25 drills, and one copy of the following test, from the American Handwriting Scale:

"A big car nearly ran over Bobby. He jumped quickly away from it. Now he does not play in the road."

## ARRANGEMENT AND PREPARATION

PAPER: Grades III and IV, white,  $7 \times 8\frac{1}{2}$  or  $8 \times 10\frac{1}{2}$ .

**INK:** All drills should be written with black or blue-black ink.

Number each drill, and write drills consecutively.

Pupil's name, grade, school, and address should be written on each sheet.

Papers must be certified by teacher or principal.

All writing must be clear-cut, and facility of muscular movement must be apparent. The drills must approximate the corresponding ones in the text from which the test is written.

No tests should be sent for Palmer Method Buttons from pupils who do not write their names legibly, with muscular movement nor from pupils who do not try to use muscular movement at all times in all written work.

### HOW TO ORDER PALMER METHOD BUTTONS AND BRONZE EMBLEMS

When ordering, specify which kind is desired.

1. Celluloid Buttons are free when merited.
2. Bronze Emblems, fee five cents, when merited.

Fill in the order on the reverse side of the button report, and return it with fee.

### THE MERIT BUTTON AND BRONZE EMBLEM REQUIREMENTS

**THE PALMER METHOD OF BUSINESS WRITING.** (Red Book)

Send the odd-numbered drills from 1 to 59, inclusive, the exercises on page 52, and one copy of the American Handwriting Scale test for the 4th grade: "A dozen boys had a jolly picnic. They rode to the woods in autos. Some took lunch in large boxes. All of them had a very fine time."

or

**PALMER METHOD HANDWRITING, GRADES III AND IV.** (Brown Book)

The first 52 exercises as they appear in the text, and one copy of the American Handwriting Scale test:

"A dozen boys had a jolly picnic. They rode to the woods in autos. Some took lunch in large boxes. All of them had a very fine time."

or

**PALMER METHOD HANDWRITING, GRADES V AND VI.** (Green Book)

The first 40 drills. Also one copy of the American Handwriting test.

"A dozen boys had a jolly picnic. They rode to the woods in autos. Some took lunch in large boxes. All of them had a very fine time."

**PAPER:** Use 7x8½ or 8x10½ for pupils in Grades III and IV and 8x10½, only, for pupils above the Fourth Grade.

**INK:** All drills should be written with ink.

Both sides of the paper may be used.

Number each drill and arrange consecutively.

These examinations must be certified and approved by the teacher or principal and the name of the pupil, grade, school, teacher and address must be written at the top of the first page of each set of papers. See "Important Information" on page 79.

Uniformity in slant, size of capitals and small letters, combined with smooth lines, are the essential features. It is expected that all examinations prepared for the Merit Button will be examined carefully by the principal, or teacher,

and if it be found that the work has not been prepared according to the requirements, pupils should be requested to rewrite the exercises before they are sent to The A. N. Palmer Company

### HOW TO ORDER MERIT BUTTONS AND BRONZE EMBLEMS

A choice may be had in the following:

1. Celluloid Buttons, which are free when merited.
2. Bronze Medals, which are five cents each, when merited.

When ordering, specify which kind is desired by properly filling the blanks on the reverse side of the button report, and return it with the necessary fee.

BRONZE EMBLEM

PALMER METHOD  
BUTTON

BRONZE EMBLEM



MERIT BUTTON

### PALMER METHOD PROGRESS PIN

#### REQUIREMENTS

##### THE PALMER METHOD OF BUSINESS WRITING. (Red Book)

The even-numbered drills, 2 to 112, inclusive, should be written; also, one copy of the following test from the American Handwriting Scale: "Dick drank much milk every day, brushed his teeth after meals, and tried to be quite a good boy. He was happy and extra healthy."

or

##### PALMER METHOD HANDWRITING, GRADES V AND VI. (Green Book)

The first 50 drills, including page 60, and one copy of the American Handwriting test:

"Dick drank much milk every day, brushed his teeth after meals, and tried to be quite a good boy. He was happy and extra healthy."

### ARRANGEMENT AND PREPARATION

1. Use paper approximately 8x10½ inches for the above drills.
2. Number each drill and arrange in consecutive order.
3. The pupil's name, grade, name or number of the school and address must be written at the top of each page together with the teacher's name.
4. When preparing these drills the pupils may write on both sides of the paper. A higher degree of skill must be maintained throughout examinations for the Progress Pin than was shown in the examinations for the Palmer Method Merit Buttons. Pupils who possess Palmer Method Buttons must write the beginning drills again when competing for the Progress Pin. There must be the same number of letters or words written on the line as found in the Palmer Method texts, otherwise, the work will not be considered. The Progress Pin will be awarded only to pupils whose drills show sharp, clear-cut lines throughout.

5. Uniformity in slant, size of capitals and small letters, combined with smooth lines are the essential features. All work should be certified by the class teacher and approved by the principal. See form of certification, page 79.
6. It is expected that all drills prepared for the Progress Pin will be examined carefully by the principal, or some teacher competent to judge, and if it be found that the work has not been prepared according to requirements, pupils should be requested to rewrite the exercises before they are sent to a Palmer office for rating.



PROGRESS PIN  
(Sterling Silver, Gold Plated)  
(Blue Enamel)

### HOW TO ORDER PROGRESS PINS

The fee for the Progress Pin is 20 cents, but this fee need not be sent until a report has been received and it is ascertained just which pupils' tests have merited this Award.

When ordering, kindly check on the original report, the names of the pupils for whom this Award is desired; attach the necessary fees in stamps, check or Money Order, and return to the Palmer office.

### PALMER METHOD JUNIOR CERTIFICATE REQUIREMENTS

THE PALMER METHOD OF BUSINESS WRITING. (Red Book)

Drill 1, and the even-numbered drills 2 to 172, inclusive, with pages 92, 93 and 94; also, one copy of the following test from the American Handwriting Scale:

"Teacher gave us writing tests, and found quite a few very poor. Even lazy boys like the drills, and will improve the next time."

or

PALMER METHOD HANDWRITING, GRADES V AND VI. (Green Book)

The first 55 drills, page 60, and the sentences and exercises on pages 53 to 59, inclusive. Also, the following test from the American Handwriting Scale:

"Teacher gave us writing tests, and found quite a few very poor. Even lazy boys like the drills, and will improve the next time."

### PREPARATION

1. The Junior Certificate bridges the gap nicely between the Progress Pin and the Final Certificate, and is especially appropriate as an award for pupils in the Sixth Grade. The writing must show light, clear-cut lines, uniform slant, and the letter forms in size and appearance must approximate those in the texts. More skill must be shown in writing words and sentences than was shown in the examination submitted for the Progress Pin, and the writer must have acquired an automatic style of muscular movement writing. The issuance of Certificate depends wholly upon the character of the work submitted in the examinations, which must be complete at the time they are sent.

2. Examinations for the Junior Certificate sent in by pupils will not be accepted unless accompanied by letters of certification and approval from their principals or teachers. In submitting pupils' examinations for Certificates, teachers should certify that they were written throughout by the pupils whose names they bear, and that the applicants have mastered muscular movement until it has become habitual and is used in all written work; there must be no evidence of finger movement.
3. Whenever Fifth Grade pupils are qualified to write with facility, their spelling tests, compositions and other written work and it shows muscular coordination and control, they should be encouraged to write tests for the Palmer Method Junior Certificate. The standard required of Sixth Grade pupils will, however, be expected from them.

#### ARRANGEMENT

Paper 8x10½ inches, with 3/8-inch ruling should be used. Place the following heading on the first line of the first page of the test:

Pupil's name, grade, school and address.

#### HOW TO ORDER

The Junior Certificate is available in either the large (11 x 14 in.) size or in the small folder style. The small certificate is 7 x 9 in. and is enclosed in an attractive folder with a cord and tassels. The fee for either style is the same—30 cents. Do not send fees until a report has been received. Always examine report closely, correct errors in spelling, and check the names of those wishing awards. Return the original copy of the report and state whether large or small certificates are desired, and if some of each, the pupils desiring a particular style. IF NO PREFERENCE IS INDICATED FOR LARGE OR SMALL CERTIFICATES, LARGE CERTIFICATES WILL BE SENT, and small certificates cannot be issued thereafter without the payment of additional fees.

#### PALMER METHOD FINAL CERTIFICATE REQUIREMENTS

##### PALMER METHOD HANDWRITING, GRADES V AND VI. (Green Book)

TEST: Drills 1-2; months of year on page 10; drills 3-4-5; 2nd and 3rd lines on page 12; drills 7-8-9; 2nd and 3rd lines in drills 10-11; page 17; 2nd and 3rd lines in drills 16-17-18-19-20-21; drills 22-23-24-25-26-27-28; page 29; 2nd and 3rd lines in drills 30-31-32-33-34-35-36; pages 37-38-39; 2nd and 3rd lines in drill 42; drill 43; 2nd, 3rd, and 4th lines in drills 44-45; 2nd and 3rd lines in drills 46-47-48-49-50-51-52-53-54-55. Also, sentences, combinations and exercises on pages 53 to 60, inclusive. Also, the following tests, taken from the American Handwriting Scale; Grade 7. "Washington was a brave leader. His memory we will keep bright, for he excelled as a president; he served the cause of justice." Grade 8. "I will always be true to my flag and to my dearly loved country; quick to join her cause, nor lax to keep her laws; a good citizen."

or

##### THE PALMER METHOD OF BUSINESS WRITING. (Red Book)

TEST: Drill 1 and the even-numbered drills 2 to 172, inclusive; pages 92-93-94; also, the following tests, taken from the American Handwriting Scale:

Grade 7. "Washington was a brave leader. His memory we will keep bright, for he excelled as a president; he served the cause of justice."

Grade 8. "I will always be true to my flag and to my dearly loved country; quick to join her cause, nor lax to keep her laws; a good citizen."

### ARRANGEMENT AND PREPARATION

1. Use 8x10½ paper, ruled  $\frac{3}{8}$ -inch apart.
2. Headings to be placed at the top of first page of examination: Name, grade, school and address.
3. The applicant for this award must show greater proficiency in muscular movement writing, paying particular attention to the size, slant, spacing, and general shape of the letter forms until they resemble to a greater degree the models in The Palmer Method of Business Writing or Palmer Method Handwriting, Grades V and VI. All the writing must be so clear and sharp as to indicate that no finger movement was used, and that the speed used was in accordance with the requirements of the Palmer Method. The issuance of Palmer Final Certificates depends wholly upon the character of the work as depicted in the final examinations sent and must be complete at the time submitted.
4. Examinations for the Final Certificate sent by pupils will not be accepted unless accompanied by letters of certification and approval from their principals, supervisors, or teachers. In submitting pupils' examinations for certificates, teachers should certify that they were written throughout by the pupils whose names they bear, and that the applicants have mastered muscular movement until it has become habitual and is used in all written work.

### IMPORTANT

In schools in which handwriting is not taught above the 6th grade, and pupils have been equipped with Palmer Method Handwriting, Grades V and VI, permission is given to write the examination for the Palmer Final Certificate from that text. Otherwise the examination should be written from The Palmer Method of Business Writing. (Red Book.)

### HOW TO ORDER PALMER METHOD FINAL CERTIFICATES

The Final Certificate is available in either the large (14 x 17 in.) size or in the small folder style. The small certificate is 7 x 9 in. and is enclosed in an attractive folder with cord and tassels. The fee for either style is the same—35 cents. Do not send fees until a report has been received. Always examine report closely, correct errors in spelling, and check the names of those wishing awards. Return the original copy of the report and state whether large or small certificates are desired, and, if some of each, the pupils desiring each particular style. IF NO PREFERENCE FOR LARGE OR SMALL CERTIFICATES IS INDICATED, LARGE CERTIFICATES WILL BE SENT, and small certificates cannot be issued thereafter without the payment of additional fees.

# THE ADVANCED CERTIFICATE OF SUPERIOR ABILITY IN PALMER METHOD PENMANSHIP

FOR BUSINESS COLLEGES AND HIGH  
SCHOOL PENMANSHIP CLASSES

## REQUIREMENTS

### THE ADVANCED EDITION OF THE PALMER METHOD OF BUSINESS WRITING:

The test is taken from pages 71-72-73-74-75-80-83-84-86-87-88-89-90-91-92 and 93.

Lithographed pads have been prepared on which the forms in the above mentioned pages should be filled. The list price of these pads is fifteen cents. The fee for the Certificate is thirty-five cents.

When the blanks have all been filled by a student, they should be certified by the instructor or supervisor of penmanship, the principal or the superintendent, and for this purpose the following form should be used.

I hereby certify that ..... Student in grade .....  
..... of the ..... School ..... City,  
..... State, filled completely in the present type of penmanship the attached papers; that the above mentioned student uses muscular movement automatically in all written work. I hereby recommend that an Advanced Course Certificate be granted this student.

(Signed)

..... Position

If the handwriting throughout is sharp and clear-cut, indicating the use of good movement, and if, in size and formation, it approximates closely the penmanship in the Advanced Edition for use in Business and High Schools, notification will be sent that upon receipt of the fee of thirty-five cents the Certificate will be issued.

## HOW TO ORDER THE ADVANCED CERTIFICATE

The conditions governing the issuing of this award are the same as those given for Junior and Final certificates. The fee for this certificate is 35 cents. Be sure to indicate whether large or folder style certificates are desired. If no preference is indicated the large certificates will be sent, and the folder certificates cannot be issued thereafter without the payment of additional fees.

**PALMER METHOD TEACHERS' CERTIFICATE****THE PALMER METHOD OF BUSINESS WRITING**

Test: Drills 1-2-3-4-5-6-7-8-9-10-11; page 29, capital and small letters; drills 14-15-16-17-18-21-22-23-26-27-28-29-30-31-32-33-34-35-36-37-38-39-41-42-43-44-45-46-48-50-51-52-53-54-56-57-58-59-60.

Also Lessons 52 and 53.

Also Drills 61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79. Also the last two lines in Drill 80. Drills 81-82-83-84. Miscellaneous figures on page 61. Drills 85-86-87-88-89-90-91-92-93-94; last two lines in 95.

Drills 96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112.

Drills 113 to 172 inclusive, the exercises on pages 92, 93 and 94. Also, the following test from the American Handwriting Scale:

"I will always be true to my flag and to my dearly loved country; quick to join her cause, nor lax to keep her laws; a good citizen."

**REQUIREMENTS**

1. The Palmer Method Teachers' Certificate will not be granted to pupils. This Certificate will be issued only to teachers actively engaged in the profession, or to prospective teachers as soon as they shall have passed the required examination of any Normal School, College, State Board, or County Board of Public Instruction.
2. The examiners pass judgment impartially, and are instructed to consider no mitigating circumstances. The issuance of Certificates depends wholly upon the character of the work submitted in the examinations.
3. Teachers' examinations must be certified by superintendents, principals or supervisors, and the certification should include statements regarding the applicant's ability to teach practical writing, as indicated by class room results. Whenever a teacher has completed satisfactorily our Extension Course by Correspondence, this condition fulfills the certification requirement.

**ARRANGEMENT AND PREPARATION**

1. For the examination, ruled paper approximately 8x10½ inches in size, with 3/8-inch ruling should be used.
2. All writing must be so clear and sharp as to indicate that no finger movement was used, and that the speed was in accordance with the requirements in The Palmer Method of Business Writing.
3. The style of letters must approximate those in The Palmer Method of Business Writing.
4. The same size must be maintained in the writing as is shown in the various drills in The Palmer Method of Business Writing, and the same number of letters and words written on each line.

## HOW TO ORDER TEACHERS' CERTIFICATES

The conditions governing the issuing of Teachers' Certificates are the same as those given for Junior and Final certificates. The fee for this award is 30 cents. Be sure to indicate whether large or folder style certificates are desired. If no preference is indicated the large certificates will be sent, and the folder certificates cannot be issued thereafter without the payment of additional fees.

## DEFECTIVE HANDWRITING AND ITS CAUSES

Defective handwriting and its causes are indicated below. It is suggested that the defects be removed by removing the causes.

Defect:

1. Too much slant

Cause:

- a. Writing arm too close to body.
- b. Paper slanted too much.
- c. Hand turned on the side.
- d. Swinging from wrist, and not moving the muscles of the arm.

Defect:

2. Writing too straight.

Cause:

- a. Paper not slanted enough.
- b. Pulling penpoint toward right shoulder or elbow.
- c. Guiding pen with index finger.
- d. Fingers too near nib.

Defect:

3. Writing too heavy.

Cause:

- a. Index finger pressing too heavily.
- b. Wrong kind of pen.
- c. Motion of thumb.
- d. Penholder of too small diameter.

Defect:

4. Writing too light.

Cause:

- a. Pen held too obliquely or too straight.
- b. Eyelet of pen turned to side.
- c. Penholder of too large diameter.
- d. Muscles not moving with enough force.
- e. Penholder held too lightly.

Defect:

5. Writing too irregular.

Cause:

- a. Lack of controlled movement.
- b. Movements of hand too slow or too fast.
- c. Gripping pen too rigidly.
- d. Incorrect and uncomfortable position.
- e. Failure to stop in letters when necessary.

Defect:

6. Spacing of the letters too close.

Cause:

- a. Pen does not move to the right fast enough.
- b. More lateral movement needed. Drills 4, 11, 14, 33, 46, will help to secure more of the lateral movement.

Defect:

7. Spacing of the letters too wide.

Cause:

- a. Pen progresses too fast to the right.
- b. Too much lateral movement.

Defect:

8. Letter formation.

Cause:

- a. Loops not open.
- b. Loops too wide and high.
- c. Loops too wide and long.
- d. Frequent pen liftings.
- e. Parts of letters missing.
- f. Parts of letters added.
- g. Letters not closed.
- h. Letters with blunt endings.
- i. Loops where points should be.

Defect:

9. Writing too angular.

Cause:

- a. Thumb held too rigidly.
- b. Movement too slow.
- c. Too much up and down motion.
- d. Hand turned on the side.

Defect:

10. Size.

Cause:

- a. Too large—Movement uncontrolled.
- b. Too small—Excessive finger movement.

### GRADING

Each pupil should be given a grade in writing each time a card is sent out.

When a grade is given it should consist of the following items:

1. A grade in writing taken from one of the notebooks required in other subjects should be given each pupil.
2. A formal test should then be given and graded according to the given scale.
3. An average of the above two grades is the grade which should go on the card.

Please note the following essentials in grading papers for form:

1. Uniformity of slant.
2. Uniform height of minimum letters.
3. Uniform height of loop letters.
4. Letter formation—good beginning and ending strokes, open loops, good retraces, letters closed carefully.
5. Spacing—correct in letters, between letters, between words and between sentences.
6. Quality of line—smooth, firm, and even.
7. Check individually and definitely on the five S's in their application to written words and sentences.
  - a. *Speed*
  - b. *Slant*
  - c. *Size*
  - d. *Spacing*
  - e. *Shape*

### REASONS FOR REJECTION

1. Lacks freedom of movement.
2. Wrong direction of movement. Study position of hand, pen and paper.
3. Insufficient control in producing words and sentences.
4. Tendency toward angularity.
5. Lines are weak and uncertain—should be swift, clear-cut.
6. Carelessly executed.
7. Letters are too large; loops out of proportion.  
Note proportion in Palmer Method Manual.
8. Letters are too small.
9. Writing occupies too much running space.
10. Lacks uniformity in slant, size and spacing.
11. Examination is incomplete.
12. Shading indicates use of finger movement.
13. Erratic beginning and finishing strokes.
14. Lacks precision and automatic movement.

## DAILY REFERENCE

In order that pupils may progress as they should, the teaching of writing should be correlated with the teaching of all other subjects. According to the Palmer Method Plan, muscular movement should function in every written project.

Pupils who are learning, as well as those who have learned to write under correct physical conditions, using muscular movement during the writing period can and will, if encouraged to do so, write with muscular movement at all times. Encourage this procedure, thus establishing correct writing habits. Accept only their best efforts. The rules of habit formation must be kept in mind at all times.

Whenever pupils are permitted to write under unfavorable conditions, and muscular movement is not used outside of the regular writing period, diagnose the writing; the conditions under which it was executed, explaining that incorrect posture results in poor letter formation, tense movement, and fatigue.

Merely making a diagnosis of the pupils' incorrect letter forms will be of little value unless an effort is put forth to give a better conception of form, a better idea of movement and better control through proper practice and application of muscular movement.

Study the written spelling work that your pupils hand in and determine from such papers the letters of the alphabet on which pupils need drill. If one pupil has trouble in making small "a" and it cannot be distinguished from the small "o," the class might profitably be given a lesson based on this distinction.

Study the compositions of your pupils, make a list of poorly written words or a list of letters that are made incorrectly. Use these words and letters as a basis for a series of lessons.

Observe your pupils while they are writing, make notes of the manner in which they hold their pens, the position of the hand, the wrist, the arm, the position of the paper on the desk and whether or not muscular movement is used. Use these notes as the basis for a series of lessons.

Diagnose at times the rhythm at which pupils write while preparing compositions or spelling papers. If the forms are poor, test the class to see if some pupils are not writing at an excessive rate of speed. Use the result of such tests as the basis for a number of lessons on the proper rhythm in writing.

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